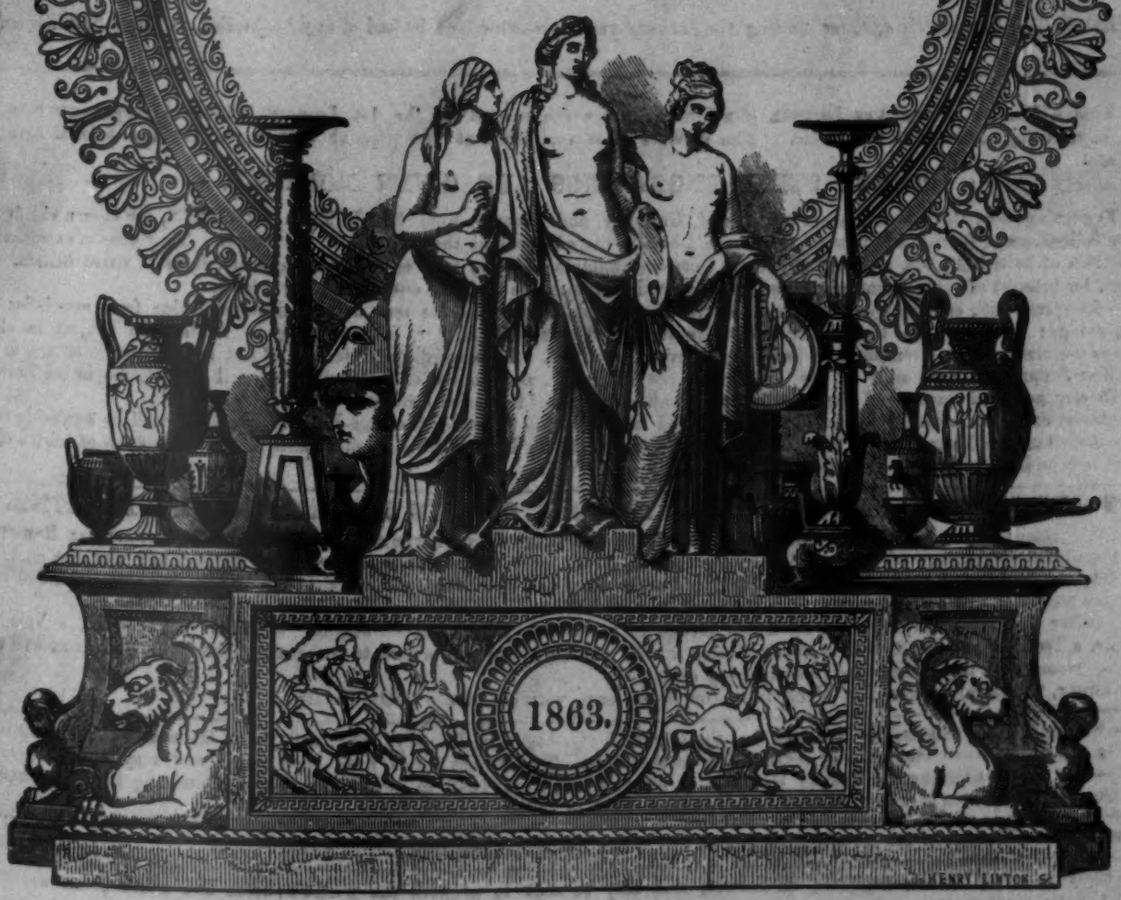
ILLUSTRATED CATALOGUE OF THE INTERNATIONAL EXHIBITION.—PART XX.

No. XXIII.—New Series. [Price Half-a-Crown.

NOVEMBER.

THE ART-JOURNAL.



JAMES S. VIRTUE, 26, IVY LANE, LONDON.

NEW YORK: VIRTUE, YORSTON & CO. PARIS: A. XAVIER. LEIPZIG: F. A. BROCKHAUS. ROTTERDAM: J. G. ROBBERS.

OFFICE OF THE ART-JOURNAL, 13, BURLEIGH STREET, STRAND, WHERE ALL COMMUNICATIONS FOR THE EDITOR MAY BE SENT.

JAMES S. VIRTUE, PRINTER, IVY ROAD, LONDON.

THE ART-JOURNAL.

THE ILLUSTRATIONS.

1. JOSEPH'S COAT BROUGHT TO JACOB. Engraved by S. Smith, from the Picture by H. Warren, in the Possession of the Publisher.
2. FISHING BOATS. Engraved by J. Cousen, from the Picture by J. M. W. Turner, R.A., in the Collection of F. T. Rufford, Esq.
3. THYATIRA. Engraved by A. Willmore, from the Picture by T. Allom, in the possession of George Virtue, Esq.

	PAGE
1. Bristol China. A History of the Pottery and Porcelain Works at Bristol. By Llewellynn Jewitt, F.S.A.	213
2. Gothic Wall Papers	217
3. Joseph's Coat brought to Jacob. The Picture by H. Warren	217
4. British Artists: their Style and Character. No. LXVII. Benjamin West, P.R.A. By James Dafforne. *Illustrated*	218
5. Obituary:—C. R. Cockerell, R.A.—W. Duffield	221
6. Exposition des Beaux-Arts appliqués à l'Industrie	221
7. Art in Continental States	221
8. A Substitute for Wood Engraving. *Illustrated*	223
9. Fishing Boats. The Picture by J. M. W. Turner, R.A.	224
10. Lord Stanley on Schools of Art, &c.	224
11. History of Caricature and of Grotesque in Art. Chap. I. By T. Wright, M.A., F.S.A. *Illustrated* by F. W. Fairholt, F.S.A.	225
12. The Seven Churches of Asia Minor: Thyatira. By J. C. M. Bellew. The Picture by T. Allom	232
13. The Liverpool Institution of Fine Arts:—First Exhibition	232
14. Correspondence:—The Liverpool Academy	232
15. Art in Ireland, Scotland, and the Provinces	232
16. Minor Topics of the Month	232
17. Reviews	233

THE ILLUSTRATED CATALOGUE OF THE INTERNATIONAL EXHIBITION.

Title-Page	i	Title of Contents	v
Advertisement	iii	History of the Exhibition. *Illustrated*	ix

*** Cloth Covers, handsomely gilt, for binding the Illustrated Catalogue, can be had of any bookseller, at Three Shillings each.

The Second Volume of the Art-Journal (New Series) was commenced on the 1st January, 1863. Arrangements have been made for augmenting its interest and value. The services of several eminent and popular writers on Art and Science have been obtained, and

THREE STEEL ENGRAVINGS ARE GIVEN MONTHLY.

The Engravings—by the best engravers of England, Germany, and France—from SELECTED PICTURES, are chosen chiefly from the private collections of British Art-patrons, who have liberally placed them at the disposal of the Editor. They consist exclusively of the productions of British Artists, and will include at least one example of every painter who has achieved fame in Great Britain. The Engravings, for interest of subject, and perfection of finish, will vie with the best and costliest of any period.

The letter-press will, as heretofore, consist of several Illustrated Articles, such as may derive additional value from association with wood engravings; of Essays on the higher and more important purposes of Art, endeavouring to render the subject in all its ramifications popular; while attention will be given to every topic that can forward the interests of Art and Art-manufacture, so as to make the Art-Journal indispensable in the Atelier and the Workshop, as a source of instruction, as well as welcome in the Drawing-room, by its elegance of character and the graceful and beautiful nature of its varied contents.

The utmost exertions, aided by liberal expenditure, will be continued to render the Art-Journal *useful* as well as agreeable to the Artist, the Amateur, the Manufacturer, and the Artisan, and to uphold the high position it maintains in the estimation of all the classes to whom it is especially addressed, as well as in that of the general Public.

THE ART-JOURNAL ILLUSTRATED CATALOGUE OF THE INTERNATIONAL EXHIBITION.

With the present Number of the Art-Journal is brought to a close the Illustrated Catalogue of the International Exhibition, 1862. It contains Engravings of nearly 1,500 productions of Art-manufacture, contributed by Great Britain and its Colonies, France, Austria, Belgium, Holland, Prussia, Russia, Denmark, and other countries of Europe. It consists of considerably more than 300 pages, in which the works of 350 Manufacturers are represented.

The Editor trusts he has fully redeemed his pledge to make this Illustrated Catalogue "a Report of Progress, a Volume of Suggestions, a Teacher from the lessons of many Master minds, and an enduring Reward to those who labour for renown as well as for the ordinary recompense that is expected to accompany desert."

The Editor, therefore, submits this Work, in its completed form, with confidence to the Public.

New Subscribers are respectfully informed that the present Series began in January, 1862, and that a favourable opportunity is thus afforded for obtaining a complete Series by commencing at that date. Two former Series have been issued, and may be had together or separately—the first containing the Vernon Gallery, in six volumes, from 1849 to 1854; the second containing Selections from the Private Collections of her Majesty, in seven volumes, from 1855 to 1861.

Covers for the Volumes of the Art-Journal can be had of any Bookseller at Three Shillings each.

We reply to every letter, requiring an answer, that may be sent to us with the writer's name and address, but we pay no attention to anonymous communications.

The Office of the Editor of the Art-Journal is 13, BURLEIGH STREET, STRAND, where all Editorial communications are to be addressed. Letters, &c., for the Publishers should be forwarded to 26, Ivy Lane, Paternoster Row.

All Orders for Advertisements should be sent to J. S. Virtue, 294, City Road; or 26, Ivy Lane, City. Post Office Orders should be made payable to J. S. Virtue, 294, City Road.

☞ *The Proprietors of this Work reserve the right of Translating and Publishing it on the Continent of Europe.*

THE ART-JOURNAL.

LONDON, NOVEMBER 1, 1863.

"BRISTOL CHINA."

A HISTORY OF THE POTTERY AND PORCELAIN WORKS AT BRISTOL.

BY LLEWELLYNN JEWITT, F.S.A.

IN my last article I showed how, in the midst of the forest of masts, surrounded by shipping, by arsenals, and by all the usual huge accompaniments of a busy and thriving naval and commercial community, the manufacture of porcelain had sprung into existence at Plymouth, and I described how it had flourished for a few years and had then been removed to an equally busy commercial, though not naval, town. In my present paper I propose to trace its history through the period that intervened between that change and its next vicissitude, when it was removed into Staffordshire to wane and die. This period is one of great interest, and I hope to make its narrative not only interesting to my readers, but useful also, and to put them in possession of many facts in relation to the history of the works which may be new to them.

The history of Cookworthy's invention, or rather discovery, it occurs to me, may almost be likened to that of a beautiful and delicate flower, growing in uncongenial soil, spoiled and stunted by frequent transplantings, and at length allowed to die away through sheer neglect, and for the want of careful nourishing by the hands into which it last fell. The germ of his invention, like the seed of the plant falling into the fissure of a rough rock, fell on hard and unprolific soil. Like the flower it struggled into existence, but for want of nourishment and support became feeble and weakly, and though it put forth buds of promise, its flowers remained undeveloped, and its beauties only partially seen. Like the flower, too, it was transplanted to a different soil, where it had scarcely taken root and begun to flourish when it was again removed, stunted, retarded, and weakened, and soon afterwards was allowed to die by those who ought to have tended it with care. Its seed, however, happily still remains, and its peculiar beauties will, no doubt, some day again show themselves, and prove its innate superiority over those which have been allowed to supplant it.

Before proceeding to speak of the transplanting from Plymouth to Bristol of Cookworthy's manufactory of china, it will be well to notice briefly the history of other branches of the fictile art in that city, which have been carried on in the locality for several centuries. The first record of pot making at Bristol appears to have been in the reign of Edward I., but from discoveries which have from time to time been made, it is tolerably certain that at a much earlier time the coarse pottery of the Saxon and Norman periods, and, even farther back, Roman vessels were made in the neighbourhood.

Mediæval earthenware vessels of different periods, and probably made in the locality, have now and then been found at Bristol, and under Elizabeth, there is no doubt, a manufactory of fictile vessels was in operation. At the close of the succeeding century, Delft ware was made here, and continued to be produced until about the time when porcelain began to be produced in the city. Many specimens of Bristol Delft ware have come under my notice, some of which are, fortunately, dated. The earliest dated example I have seen is a plate marked on the rim with the initials S · M · B, and the date 1703, thus—

B
S M
1703

The ware is of a very nice quality, with a good glaze, and the blue of good colour. The next dated specimen, in chronological order, which has come under my notice is a Delft high-heeled shoe, or choppine, which is dated on the sole 1722, along with the initials M S thus—

M S
1722

This very good example, which is said to be of Bristol make, is in possession of Mr. James, of that city. It is beautifully formed, has a buckle in front, and is flowered and bordered in blue. Two of these Delft stands in the form of high-heeled shoes, formerly belonging to Queen Charlotte, were sold at the Bernal sale. They were of an earlier date, and marked M I 1705. Another example in possession of the same gentleman is a plate of the year 1740, bearing on its rim the initials R · S · P, thus—

17 P 40
R S

The next date which it is necessary to notice is a well-painted plate, bearing on its under side the date of 1754, and the name of John Saunders, in three lines, thus—

IOHN
SAUNDERS
1754

The latest dated example I have seen is one in my own possession, and which was part of a set belonging to a descendant of the artist who painted it, and has remained in the family from the time of its manufacture until it came into my hands. It is a plate painted in a somewhat peculiar style, in blue, with a Chinese figure, trees, cattle, and birds, and having on its under side the date 1760, and the initials M · B · E, as here shown—

E
M + B
1760

These are the initials of Michael and Betty Edkins, of Bristol, of whom I shall have more to say presently.

It may be well to remark, *en passant*, that this mode of placing initials, which is so usual on traders' tokens, was the favourite way of arranging the initials of husband and wife, and they were so understood without using the short &. The upper letter was the initial of the surname, and those below of the Christian names of the husband and wife. Thus $\frac{E}{M\ B}$ would read M & B E, and stand for Michael and Betty Edkins.

The Delft ware works were situated on "Redcliffe Backs," near to the glass works of Messrs. Little and Longman. The names of the first potters are, as usual, lost, but in the early part of last century the works belonged to a Mr. Franks, who seems to have been a man of standing in the place, and who employed, along with other workmen, a Mr. Thomas Patience, and a family of the name of Hope. The goods produced at Mr. Franks's manufactory were principally plates, dishes, and "Dutch tiles" for fireplaces, dairies, &c. These were all, of course, painted by hand, and we have it on the authority of Michael Edkins, himself the actual painter of the plate now before me, that the brushes which he and the other workmen used were made by themselves from the hairs pulled from the nostrils and eyelids of cattle. Michael Edkins, the painter of Delft ware of whom I have just spoken, was, it appears, from Birmingham, where he was apprenticed. His master dying before his term expired, he was of course left to shift for himself, and made his way to Bristol, where, becoming acquainted with Patience and Hope, he got employed at Franks's pottery, where he became a "pot painter," and continued in that employment till the Delft pottery declined, "when (in 1761) he became a coach and general painter and decorator, and quickly rose to eminence, was employed about most public works in the city, assisted in painting the bas-reliefs to the altar-piece of St. Mary Redcliffe, and also assisted Hogarth in fixing his celebrated pictures in that altar-piece." One branch of his business, that he now followed, was "enamelling glass ware," which he did for Little and Longmans, and their successors, Vigor and Stevens, whose glass house adjoined the Delft pottery on Redcliffe Backs. The works stood on what is now, at the time I write, Redcliffe Wharf, occupied by Mr. Cripps, general wharfinger, on the river Avon.

The glass made at Bristol at this period was particularly good, and is worthy of notice in a special paper. It appears to have been principally white, of different shades, and was made in a great variety of articles, including tea-poys, jugs, mugs, cream ewers, beakers, &c. The commoner varieties of decorative glass were painted in a rapid style with varnish colour, and submitted to a gentle heat, just sufficient to fix it on the surface. This, of course, soon rubbed off in use, and on the examples which are still remaining (some of which are in my own possession) the patterns have almost disappeared.

The highest class of goods produced by Mr. Edkins was beautifully and perfectly enamelled, the colours were remarkably good, and thoroughly incorporated into the glass. Examples of this kind are very rare, but one or two specimens still remain in the family, and are highly prized.

As the prices charged by Michael Edkins for painting on glass, and for enamelling, naturally become a guide to the prices he had been paid as a painter on Delft ware, and further as a guide to the prices of painting on china at that time, I append a few extracts from his ledger, which will be read with interest by collectors. For these extracts I am indebted to Mr. William Edkins, of Bristol, grandson of the painter, who has the original book in his possession. The accounts for painting and enamelling on glass extend from April, 1762, to December, 1787. The following are a few of the items:—

1762.		£	s.	d.
April 26.	To 5 long dozn. Aml.* Beakers	0	10	0
May 3.	To 3 do. basons, cans, & cream jugs	0	6	0
„ 5.	To 3 Do. sorted blue ware	0	12	0
„ 10.	To 2 Lg. dzn. Amell ware	0	4	0
„ 12.	To 1 Lg. dzn. Aml. Beakers	0	2	0
„ 14.	To 20 Sugar dishes & covers	0	2	6
June 12.	To 5 Lg. dzn. Aml. ware	0	10	0
„ 17.	To 1 D Dn. blue pint bowls	0	8	0
„ 19.	To 1 sett Jar & Beakers 5 in a Sett	0	2	6
July 15.	To 8½ Long dzn. Amell sorted	0	17	0
„ 19.	To 4 blue jars & Beakers with Mosaick border, to match a large sett for Mr. Wilson	0	2	0
„ 26.	To 1 pint blue can ornamented with gold and letters	0		8
Sept. 4.	To 6 setts blue jars and Beakers with mosaick borders @ 1*s.* 6*d.* sett	0	9	0
Dec. 3.	To 3 long Dozen cream Bucketts @ 2*s.*	0	6	0
„ „	To 12 sett large blue Jars & Beakers	0	18	0
1763.				
Feb. 11.	To 15 long dozn. sorted Blue ware	1	0	0
April 13.	To 10 „ „ Do. Do.	2	0	0
June 24.	To 1 pint Blue Can with name John Vowell	0	0	6
Aug. 18.	To 6 Enamell pint Cans—wrote "Liberty & no Excise" @ 4*d.*	0	2	0
Nov. 12.	To 12 Wash hand Tumblers @ 4*d.*	0	4	0
„ „	To 12 Saucers @ 4*d.*	0	4	0
„ „	To 6 Flower bottles	0	1	0
1765.				
May 28.	To 2 blue pints "Mary & John Vowell"	0	1	0
1766.				
Aug. 20.	To 12 long Dozen fine Wine—wrote "Pitt & Liberty" @ 3*s.* Dozen	1	16	0

* Enamel.

		£	s.	d.
1767.				
Dec. 4.	To 3 large setts Enamell richly ornamented with Gold and Flowers @ 5s. sett	0	15	0
1769.				
Sept. 22.	To 3 pair blue Cornucopias ornamented with gold @ 1s. pair	0	3	0
1773.				
Aug. 25.	To 84 blue wash hand basons & Plates	0	14	0
1775.				
Aug. 23.	To 24 large Shades, with a large gold border at top and the bottom rim gilded	3	0	0
1787.				
Dec. 10.	To Ornamenting 1 Enamell Jar with Gold [last Entry in Ledger]	0	1	0

It is said that the Delft ware potteries were preceded by a maker of salt-glazed stoneware—a German named Wrede or Read—and a curious story is told in connection with him and the difficulty he had in establishing his works. It appears that the people being surprised at the glaze he produced on his ware, and at the secrecy he endeavoured to preserve regarding his pottery, and noticing the dense clouds of vapour which every now and then arose from his kiln (caused, of course, by the throwing in of the salt through the fire holes when the ware had arrived at a certain degree of heat), believed that he had called in supernatural aid, and that the fumes which ascended were caused by the visits of the devil. He was "mobbed" by the people, his place injured, and he was forced to fly the town.

One of the oldest potteries in Bristol is that of Messrs. C. and J. R. Price, in St. Thomas's Street and Temple Street, where their famous glazed stone-ware is made. It was established about 1735 or 1740, and has been continued in work by three generations of the same family until the present day. The old "Salt Glaze" was used till 1842, when great improvements having been made, through the long continued and successful experiments of Mr. Powell, it was at that time found practicable to *dip* the stone ware into liquid glaze in its green state, instead of first burning and then "smearing," as formerly practised. Messrs. Price, having adopted the new method, continued to improve their works, and built much larger kilns than usual in potteries of the kind. The superiority of "Bristol stoneware" over others became so well established, that the metropolitan makers bought their glaze from that city until very recently, and, indeed, I believe some of them do so at the present day. The stoneware goods produced by Messrs. Price are of the highest quality; and besides the more homely and useful articles, they have succeeded in making some excellent imitations of the antique, of very fine body, faultless glaze, and elegant form.

About 1750 another earthenware pottery was established at Temple Backs by a person named Carter, of which I shall have to speak presently.

In 1774, as I have shown in my "History of the Plymouth Porcelain Works,"* Richard Champion, of Bristol, merchant, who had before been connected with William Cookworthy, of Plymouth, and had been a partner with him in his porcelain manufactory at that town, became possessed of his patent, and established the manufacture of hard-paste porcelain in Bristol. The deed of assignment of the patent rights, &c., from Cookworthy to Champion, is dated May 6th, 1774, and among other "considerations" it was covenanted that whatever the amount of value of the raw material (the Cornish clay and stone which Cookworthy had discovered and brought into use) Champion used in the course of a year, an equal amount of money should be paid to Cookworthy. Thus if, in the course of a year, Champion paid £1000 for material in Cornwall, he would also have to pay another £1000 to Cookworthy for the privilege of using it, thus doubling the price of the material from that at which Cookworthy had himself worked it. Of this, however, more presently.

It is somewhat surprising that in Bristol itself so little seems to be known of the circumstances connected with the establishment of these works, even by those who pretend to be conversant with the subject. I confess to being somewhat amused at the printed report of a lecture on "the manufacture of pottery and porcelain in England, particularly with respect to the early state of the art in Bristol," which was delivered two years ago at the Philosophic Institution of that city, which is now lying before me. From this lecture I cannot forbear making the following extract, which is nearly all that is said about Bristol china in it. The lecturer said, "From that time to 1772—the establishing of Champion's pottery in Castle Green—he had been able to find no printed account. The history of Champion's place commenced from the sale of Cooknorthip's works at Plymouth, in 1745, and, under Mr. Champion, Bristol obtained a name for rivalling the best Oriental productions." It is always commendable to lecture on local subjects of this kind, but it is surely more commendable still to take care to be tolerably accurate in dates and names, when information is intended to be given. "Cooknorthip" should of course be Cookworthy; but how Champion's works, which are here stated to be *established* in 1772, "*commenced* from the sale of Cooknorthip's works at Plymouth in 1745," is not so easily understood; and how Cookworthy's works at Plymouth could have been sold in 1745, when he had not discovered the materials of which his ware was composed, in Cornwall, until about 1755, and did not commence making porcelain till some time after that period, is a mystery not easily cleared up! So far from the sale being in 1745, the deed by which the patent was assigned to Champion is dated May, 1774! I only mention this, in passing, to show how little is frequently known in towns of the history of works which have done them so much, and such lasting, honour, and how little real information the inquirer can hope to glean from those who are supposed to know most in those localities.

Champion was, evidently, a man before his time in Bristol, enthusiastic in everything which could tend to improve that city commercially or otherwise, and ever ready to expend his energies and his money in furtherance of useful schemes and beneficial manufactures. Having previously commenced the manufacture of zinc, which was afterwards made a prolific source of manufacture in Bristol, he appears, in 1767, to have published a scheme for converting the rivers Avon and Froome into floating docks, on a much better plan than that propounded by Smeaton two years before; and in other matters connected with city improvements he seems to have taken as prominent a part.

Mr. Champion was, it will have been seen, just the kind of man to enter earnestly, and even enthusiastically, into the scheme of making porcelain on a principle that should employ native materials only, and which bid fair to be a great and lasting benefit, not only to his city, but to the community at large. Having aided Cookworthy, therefore, in carrying on the manufacture at Plymouth (having joined him in his undertaking soon after he procured his patent in 1768), he did not hesitate, on his forming the idea of relinquishing it, in taking to the patent and whole concern, on liberal terms, and removing the manufacture to his own city, Bristol.

I have shown, then, that Mr. Champion, in 1774, by deed of assignment from Cookworthy, dated May 6th in that year, became the sole proprietor of the patent right, and everything connected with the china works, for which he covenanted, among other things, to pay to Cookworthy, his heirs, executors, &c., a profit equal to the first cost of the raw material used in his manufactory. Having thus become proprietor of the concern which had been carried on jointly by Cookworthy, Lord Camelford, and himself (and probably others), he at once established them near to his own residence in Castle Green, Bristol, and on the 22nd of the following February (1775), presented a petition to the House of Commons, praying for the term of patent right to be enlarged for a further period of fourteen years to himself. His petition was referred to a committee, which began its sittings on the 28th of April. By this time he had prepared and produced some specimens of china made at his works, for examination by the committee. The result of his application was the ultimate passing of an Act of Parliament, by which the patent was accordingly enlarged. This Act, which contains a vast deal of valuable and interesting information, I am glad to be enabled to give for the first time, *in extenso*, for the benefit of my readers. It was passed in 1775 (15 Geo. III., cap. 52), and is entitled, "An Act for enlarging the term of Letters Patent granted by his present Majesty to William Cookworthy, of Plymouth, Chymist, for the sole use and exercise of a discovery of certain materials for making Porcelain, in order to enable Richard Champion, of Bristol, merchant (to whom the said Letters Patent have been assigned), to carry the said discovery into effectual execution for the benefit of the public." It is as follows:—

"Whereas his present Majesty King George the Third has been graciously pleased to grant his Royal Letters Patent under the Great Seal of Great Britain unto William Cookworthy, Chymist, in the words, or to the effect, following; that is to say: George the Third by the grace of God of Great Britain, France, and Ireland, King, Defender of the Faith, and so forth, to all to whom these presents shall come, greeting: Whereas, William Cookworthy, of Plymouth, in the County of Devon, Chymist, has by his petition humbly represented unto us that he hath by a series of experiments discovered that materials of the same nature as those of which the Asiatic porcelain is made are to be found in immense quantities in our island of Great Britain, which ingredients are distinguished in our two counties of Devon and Cornwall by the names of *moor stone*, and *growan*, and *growan clay;* that the ware which he hath prepared from these materials hath all the character of the true porcelain in regard to grain, transparency, colour, and infusibility, in a degree equal to the Chinese or Dresden ware: whereas, all the manufactures of porcelain hitherto carried on in Great Britain have been only imitations of the genuine kind, wanting the beauty of colour, and the smoothness and lustre of grain, and the great characteristic of genuine porcelain sustaining the most extreme degree of fire without melting; that this discovery hath been attended with great labour and expense, and, to the best of his knowledge and belief in regard to this kingdom, is new and his own, the materials being, even at this time, applied to none of the uses of pottery but by him and those under his direction; and that he verily believes this invention will be of great advantage to the public. He, therefore, most humbly prayed us that we should be pleased to grant him our Royal Letters Patent for the sole making and vending of this new invented porcelain, composed of moor stone or growan, and growan clay, within that part of our kingdom of Great Britain, called England, our dominion of Wales, and the town of Berwick-upon-Tweed, for the space of fourteen years, according to the statute in that case made and provided: we, being willing to give encouragement to all arts and inventions which may be for the public good, are graciously pleased to condescend to the petitioner's request. Know ye, therefore, that we, of our especial grace, certain knowledge, and meet motion, have given and granted, and for these presents our heirs and successors do give and grant unto the said William Cookworthy, his executors, administrators, and assigns, our special licence, full power, sole privilege and authority, that he, the said William Cookworthy, his executors, administrators, and assigns, and every of them, by himself and themselves, or by his or their deputy or deputies, servants, or agents, or such others as the said William Cookworthy, his executors, administrators, and assigns shall at any time agree with, and no others, from time to time, and at all times hereafter during the term of years herein expressed, shall, and lawfully may make, use, exercise, and vend his said invention within that part of Great Britain called England, our dominion of Wales, and the town of Berwick-upon-Tweed, and in such a manner as he, the said William Cookworthy, his executors, administrators, and assigns, or any of them, in their discretions seem meet; and that the said William Cookworthy, his executors, administrators, and assigns shall, and lawfully may, enjoy the whole profit, benefit, commodity, and advantage from time to time coming, growing, accruing, and arising by reason of the said invention for and during the term of years herein mentioned, to have, hold, exercise, and enjoy the said licence, privileges, and advantages hereinbefore granted, or mentioned to be granted, to the said William Cookworthy, his executors, administrators, and assigns, for and during and to the full end of the term of fourteen years from the date of these presents next and immediately ensuing, and fully to be completed and ended ac-

* *Art-Journal* for September, 1863.

cording to the statute in such case made and provided, and to the end that he, the said William Cookworthy, his executors, administrators, and assigns, and every of them, may have and enjoy the full benefit and the sole use and exercise of the said invention, according to our gracious intention hereinbefore declared; we do by these presents, for us, our heirs and successors, require and strictly command all and every person and persons, bodies politic and corporate, and all other our subjects whatsoever, of what estate, quality, degree, name, or condition soever they be, within that said part of Great Britain called England, our dominion of Wales, and our town of Berwick-upon-Tweed aforesaid, that neither they nor any of them, at any time during the continuance of the said term of fourteen years hereby granted, either directly or indirectly, do make, use, or practise the said invention or any part of the same so attained unto by the said William Cookworthy as aforesaid, nor in anywise counterfeit, imitate, or resemble the same, nor shall make, or cause to be made, any addition thereunto, or substraction from the same, whereby to pretend himself or themselves to be the inventor or inventors, deviser or devisers thereof, without the licence, consent, or agreement of the said William Cookworthy, his executors, administrators, or assigns, in writing under his or their hands and seals, first had and obtained in that behalf, upon such pains and penalties as can or may be justly inflicted on such offenders for their contempt of this our Royal command; and further, to be answerable to the said William Cookworthy, his executors, administrators, and assigns according to law for his and their damages thereby occasioned; and moreover, we do by these presents, for us, our heirs, and successors, will and command all and singular the justices of the peace, mayors, sheriffs, bailiffs, constables, head boroughs, and all other officers and ministers whatsoever, of us, our heirs, and successors for the time being, that they, or any of them, do not, nor shall at any time hereafter during the said term hereby granted the said William Cookworthy, his executors, administrators, or assigns, or any of them, or his or their deputies, servants, or agents, in anywise molest, trouble, or hinder the said William Cookworthy, his executors, administrators, and assigns, or any of them, or his or their deputies, servants, or agents, in or about the due and lawful use or exercise of the aforesaid invention or anything relating thereto: Provided always, and these our Letters Patent are and shall be upon this condition, that if at any time during the said term here granted, it shall be made to appear to us, our heirs, or successors, or any six or more of our or their Privy Council, that this our grant is contrary to law, or prejudicial or inconvenient to our subjects in general, or that if the said invention is not a new invention as to the public use and exercise thereof, in that part of our kingdom of Great Britain called England, our dominion of Wales, and town of Berwick-upon-Tweed aforesaid, or not invented or found out by the said William Cookworthy as aforesaid, then, upon signification or declaration thereof, to be made by us, our heirs, and successors, under our or their signet or Privy Seal, or by the lords of our or their Privy Council, or any six or more of them under their hand, these our Letters Patent shall forthwith cease, determine, and be utterly void to all intents and purposes, anything hereinbefore contained in anywise notwithstanding. Provided also, that these our Letters Patent, or anything herein contained, shall not extend to or be construed to extend to the privileges of the said William Cookworthy, his executors, administrators, or assigns, or any of them, to use or imitate any invention or work whatsoever which has heretofore been found out or invented by any other of our subjects whatsoever, or publicly used or exercised in that part of our kingdom of Great Britain called England, our dominion of Wales, and town of Berwick-upon-Tweed aforesaid, unto whom the like Letters Patent or privileges have already been granted for the sole use, exercise, and benefit thereof, it being our will and pleasure that the said William Cookworthy, his executors, administrators, and assigns, and all and every person or persons to whom the like Letters Patent or privileges have already been granted as aforesaid, shall distinctly use and practice their several inventions by them invented and found out, according to the true intent and meaning of the said Letters Patent and of these presents. Provided likewise, nevertheless, and these our Letters Patent are upon this express condition, that the said William Cookworthy, his executors, administrators, or assigns, or any person or persons which shall or may be at any time or times hereafter, during the continuance of this grant, have or claim any right, title, or intent, in law or equity, or of, in, or to the power, privilege, and authority of the sole use of the said benefit hereby granted, shall make any transfer or assignment, or pretended transfer or assignment, of the said liberty and privilege, or any share or shares for the benefit or profit thereof, or shall declare any trust thereof to or for any number of persons exceeding the number of five, or shall open, or cause to be opened, any book or books for public subscriptions to be made by any number of persons exceeding the number of five for such or the like intents or purposes, or shall presume to act as a corporate body, or shall divide the benefit of these our Letters Patent, or the liberty and privileges hereby by us granted, into any number of shares exceeding the number of five, or shall commit or do, or shall procure to be committed or done, any act, matter, or thing whatsoever, during the time such person or persons shall have any right or title, either in law or equity, in or to the said premises which shall be contrary to the true intent and meaning of a certain Act of Parliament, made in the sixth year of the reign of our late royal great grandfather King George the First, entituled, 'An Act for the better securing certain powers and privileges, intended to be granted by his Majesty by two charters, for the Insurance of Ships and Merchandize by Sea, and for laying money out upon bottoming, and for restraining several extravagant and unwarrantable practices therein mentioned,' or in case the said privilege or authority shall at any time hereafter become vested in, or in trust for any number of more than five persons or their representatives (reckoning executors or administrators as for the single person whom they represent, as to such interest as they are or shall be entitled to in right of such testator or intestate), that then, and in any of the said cases, these our Letters Patent, and all liberties and advantages whatsoever hereby granted, shall utterly cease and become void, anything hereinbefore contained to the contrary thereof, anywise, notwithstanding. Provided also, if the said William Cookworthy shall not particularly describe and ascertain the nature of his invention, and in what manner the same is to be performed, by an instrument in writing, under his hand and seal, and cause the same to be enrolled in our High Court of Chancery within four calendar months next and immediately after the date of these our Letters Patent, that then these our Letters Patent, and all liberties and advantages whatsoever hereby granted, shall utterly cease, determine, and become void, anything hereinbefore contained to the contrary thereof in anywise notwithstanding. And, lastly we do by these presents, for us, our heirs, and successors, grant unto the said William Cookworthy, his executors, administrators, and assigns, that these, our Letters Patent, or the enrollment of the exemplification thereof, shall be in and by all things good, firm, valid, sufficient, and effectual in the law, according to the true intent and meaning thereof, and shall be taken, construed, and adjudged in the most favourable and beneficial sense for the best advantage of the said William Cookworthy, his executors, administrators, and assigns, as well in all our Courts of Record as elsewhere, and by all and singular the officers and ministers whatsoever of us, our heirs, and successors in that part of the said kingdom of Great Britain called England, our dominion of Wales, and town of Berwick-upon-Tweed aforesaid, and amongst all and every the subjects of us, our heirs, and successors whatsoever and wheresoever, notwithstanding the not full and certain describing the nature or quality of the said invention, or of the materials thereto conducing and belonging, in witness whereof we have caused these our Letters to be made patent: witness ourself, at Westminster, the seventeenth day of March, in the eighth year of our reign.

"And whereas the said William Cookworthy hath by an instrument in writing, under his hand and seal, described and ascertained the nature of the said invention,* and the manner in which the same is to be performed, and hath caused the same to be enrolled in his Majesty's High Court of Chancery within the time and in the manner directed by the said Letters Patent; and whereas by a deed of assignment, bearing date the sixth day of May, One Thousand Seven Hundred and Seventy-four, the said William Cookworthy (for the consideration therein mentioned) hath assigned all his interest, benefit, and property, in the said Letters Patent and invention, unto RICHARD CHAMPION, of Bristol, merchant, his executors, administrators, and assigns; and whereas the said Richard Champion hath been at very considerable expense and great pains and labour in prosecuting the said invention, and by reason of the great difficulty attending the manufacture upon a new principle, hath not been able to bring the same to perfection until within the last year, and it will require further pains, labour, and expense, to render the said invention of public utility, for all which trouble and expense the said Richard Champion will not be able to receive an adequate compensation unless the term granted by the said royal Letters Patent be prolonged. To the end therefore that the said Richard Champion may be encouraged to prosecute and complete the said invention, may it please your Majesty (at the humble petition of the said Richard Champion) that it may be enacted, and be it enacted by the King's most excellent Majesty, by and with the consent of the Lords Spiritual and Temporal, and Commons, and this present Parliament assembled, and by the authority of the same, that all and every the powers, liberties, privileges, authorities, rights, benefits, and advantages, which in and by the said Letters Patent were originally given and granted to him the said William Cookworthy, his executors, administrators, and assigns, and no further or greater than he or the said Richard Champion would have been entitled to if this Act had not been made, shall be, and the same are hereby given and granted to the said Richard Champion, his executors, administrators, and assigns, and shall be held, exercised, and enjoyed by him the said Richard Champion, his executors, administrators, and assigns, for and during the present term of fourteen years granted by the said Letters Patent; and from and after the end and expiration of the said term of fourteen years thereby granted, for and during the further or additional term of fourteen years, in as full, ample, and beneficial manner, in all respects, and to all intents and purposes whatsoever, as he the said Richard Champion, his executors, administrators, and assigns, could have held and enjoyed the same under and by virtue of the said Letters Patent for the term thereby granted, in case the said Letters Patent had been originally granted by his Majesty to him the said Richard Champion, his executors, administrators, and assigns.

"Provided always, and be it further granted and declared by the authority aforesaid, that if the said Richard Champion shall not cause to be enrolled in the High Court of Chancery, within four months after passing this Act, a specification of the mixture and proportions of the raw materials of which his porcelain is composed, and likewise of the mixture and proportions of the raw materials which compose the glaze of the same (which specification is now in the hands of the Lord High Chancellor of Great Britain); or if the same shall not be a true and just specification of the mixture and proportions of the said materials, then this Act shall cease, determine, and be absolutely void, anything hereinbefore contained to the contrary notwithstanding.

"Provided also that nothing in this Act contained shall be construed to hinder or prevent any Potter or Potters, or any other person or persons, from making use of any such raw materials, or any mixture or mixtures thereof (except such mixture of raw materials, and in such proportions as are described in the specification hereinbefore directed to be enrolled), anything in this Act to the contrary notwithstanding.

"And be it further enacted by the authority aforesaid, that this Act shall be adjudged, deemed, and taken to be a public Act, and shall be judicially taken notice of as such by all judges, justices, and other persons whomsoever, without specially pleading the same."

Between the time, however, of the committee's sitting and the passing of the Act, Josiah Wedgwood, whose name is always received with reverence by all who study the history of the Ceramic Art, ostensibly as the spokesman of the Staffordshire potters, but really alone at first, opposed the grant; among other grounds, that the use of the natural productions of the soil ought to be the right of all, and that the restrictions would be detrimental to trade and injurious to the public. In Wedgwood's "memorial" against the petition of Champion, which he presented to parliament, "Josiah Wedgwood, on behalf of himself and the manufacturers of earthenware in Staffordshire," urges "that the manufacture of earthenware in that county has of late received many essential improvements, and is continually advancing to higher degrees of perfection; that the further improvement of the manufactory must depend upon the application and the *free use* of the various raw materials that are the natural products of this country; that the raw materials, now secured for a limited time to the petitioner (Champion) may, at the expiration of the patent assigned to him, be of great use to enable the potters throughout Great Britain to improve their manufactures into the finest porce-

* This specification of Cookworthy's I have given *in extenso* in my history of the "Plymouth China Works," *Art-Journal*, September, 1863.

lain, and thereby produce a branch of commerce of more national importance than any of this kind hitherto established;" that Mr. Champion "was not the inventor, but *the purchaser* only of the unexpired patent granted to another man, who does not appear to have any interest in this application; that the petitioner, therefore, *not being the original discoverer*, and having purchased the remaining term of the patent at a *proportionate price*, can have no right to expect a farther extension of a monopoly injurious to the community at large, which neither the ingenious discoverer nor the purchaser, for want perhaps of skill and experience in this particular business, have been able, during the space of seven years already elapsed, to bring to any useful degree of perfection;" and that, if he has brought his discovery to perfection, as alleged, the unexpired term of seven years ought to be enough to enable him to reimburse himself. To this memorial of Josiah Wedgwood's, Champion presented the following honourable reply:—

"When Mr. Champion presented a petition to the Honourable House of Commons, praying the aid of parliament for a prolongation of the term granted by the Patent for making porcelain, he built his hopes of success on two circumstances: the first, the apparent utility resulting from such a manufacture carried to a perfection equal to that of the Dresden and Asiatic. The second circumstance on which he grounded his expectation was the sense which he hoped the House would entertain of the justice of compensating, by some reasonable privilege, the great labour, expense, and risque which had been incurred, not only in the invention of the material and composition, but in the improvement of this important manufacture. He was also almost certain that no person whatsoever in this kingdom could, on a supposition of their being prejudiced in their rights in a similar property, have had any cause of complaint, or pretence to interfere with him, or to oppose the prayer of his petition.

"Mr. Champion however finds, with some surprise, that Mr. Wedgwood, who has never hitherto undertaken any similar manufacture, conceives himself likely to be injured by the indulgence which Mr. Champion has solicited. He has accordingly printed a memorial containing his reasons against the granting the prayer of Mr. Champion's petition, and is now actually gone in person into Staffordshire in order to solicit others to prefer a petition to Parliament against Mr. Champion's bill.

"Before Mr. Champion replies to Mr. Wedgwood's observations or complaints, he begs leave to remark on the time when Mr. Wedgwood introduces them. Mr. Champion presented his petition to the Honourable House of Commons on the twenty-second day of February. The committee to which that petition was referred did not sit until the twenty-eighth day of April, during which time Mr. Wedgwood neither made any public application against Mr. Champion, or gave him any sort of private information of intended opposition. Neither did any manufacturers in Staffordshire or elsewhere express any uneasiness or make any complaint of Mr. Champion's application, though it is not improbable that Mr. Wedgwood's journey thither may be productive of both.

"Mr. Champion forbore to bring forward his petition before the committee until he had prepared such specimens of his manufacture as might give the committee the most striking proofs of the truths of his allegations, and this could not be done sooner in a manufacture so very lately, and with such incredible difficulty, brought to its present perfection. He trusts that the specimens which he has produced in various kinds will show that he has been usefully employed, and merits the public protection.

"Mr. Wedgwood is pleased to represent his memorial on behalf of himself and the manufacturers of earthenware in Staffordshire. Mr. Champion says, as has been already hinted, that Mr. Wedgwood had not any authority from such manufacturers, or any others, to make any representations in their behalf.

"Mr. Champion most cheerfully joins in the general praise which is given to Mr. Wedgwood for the many improvements which he has made in the Staffordshire earthenware, and the great pains and assiduity with which he has pursued them. He richly deserves the large fortune he has made from these improvements. But should he not be content with the rewards he has met with, and not have the avidity to grasp at a manufacture which another has been at as great pains as Mr. Wedgwood has employed in his own, to establish?—a manufacture entirely original in this kingdom, and which all nations in Europe have been desirous to obtain?

"Mr. Wedgwood says the application and free use of the various raw materials of this country will make a great improvement in the manufacture of Staffordshire earthenware. Mr. Champion has no objection to the use which the potters of Staffordshire may make of his or any other raw materials, provided earthenware only, as distinguished by that title, is made from it. He wants to interfere with no manufacture whatever, and is content to insert any clause to confine him to the invention which he possesses, and which he has improved. He is contented that Mr. Wedgwood, and every manufacturer, should reap the fruit of their labour; all he asks is, such a protection for his own as the legislature in its wisdom shall think it merits.

"Mr. Wedgwood's remark on the difference of merit betwixt Mr. Watt and Mr. Champion is ungenerous and unjust: ungenerous, as Mr. Champion has not, or does not, compare himself to Mr. Watt; he has not even mentioned his name in any of his applications. His business is not with comparative or similar merits; it is his duty to prove the merit of his own manufacture, for which he solicits the encouragement of the legislature. He hopes that the specimens which he has produced before the committee are incontrovertible evidences of it. The remark is unjust, because he has been many years concerned in this undertaking: nearly from the time the patent was granted to Mr. Cookworthy, in whose name it continued till assigned over to Mr. Champion. To deny the advantage of any part of Mr. Cookworthy's merits to his assignee is to deny that advantage to Mr. Cookworthy himself. One part of the benefit of every work, from whence profit may be derived, is the power of assignment; and if, in fact, the manufacture could not be completed, nor the inventor, of course, derive any profit from it, without the expense, care, and perseverance of the assignee and once partner, the merit of that assignee, who both completes the manufacture and rewards the discoverer, is equal in equity to that of the discoverer himself—equal in every respect, except the honour that attends original genius and power of invention.

"Mr. Champion can assert with truth that his hazard and expense was many times greater than those of the original inventor. Mr. Champion mentions this without the least disparagement to the worthy gentleman, who is his particular friend; he gives him all the merit which was due to so great a discovery; he deserved it for finding out the means of a manufacture which will, in all probability, be a very great advantage to this country; but yet Mr. Champion claims the merit of supporting the work, and, when the inventor declined the undertaking himself, with his time, his labour, and his fortune, improved it from a very imperfect to an almost perfect manufacture; and he hopes soon, with proper encouragement, to one altogether perfect.

"What regards the original discoverer is, in some measure, answered in the foregoing paragraph; but the original discoverer is not without a reward. Mr. Champion at this moment allows him, and is bound to his heirs, &c., in a profit equal to the first cost of the raw material, and, as Mr. Champion's manufactory is encouraged, must increase to a very great degree.

"Nor is Mr. Wedgwood more excusable for his implication that a want of skill prevented the work being brought earlier to perfection; undoubtedly the difficulty arose from a want of skill in working these new materials. This is a profound as well as civil remark of Mr. Wedgwood's; but that skill was to be acquired only by care and expense, and that care and expense are Mr. Champion's merits. Mr. Champion pretends to no other knowledge as a potter than what he has acquired in the progress of this manufacture, his profession of a merchant not putting more in his power; but he had the experience of Mr. Cookworthy, the inventor, one of the most able chemists in this kingdom, to whom the public is indebted for many useful discoveries; he had the experience of the manager of his works, a person bred in the potteries, and thoroughly conversant in manufactures of this kind; the workmen he employed were brought up to the branch, and he has spared no expense in encouraging foreign artificers.

"But Mr. Champion, as a further answer to Mr. Wedgwood's implication of want of skill, begs leave to observe that the *Dresden* manufacture (like this, a native clay), which has been established so great a number of years, was long before it attained perfection, and even now it has not that exact proportion of shape which the Chinese manufacture possesses. The *Austrian* manufacture (also a native clay) was twenty-five years before it attained any degree of perfection, and then only by accidental aid of the Dresden workmen who were dispersed during the late war. The work in *Brandenburgh* is nothing more than the Dresden materials, wrought by workmen removed hither from that city, the Brandenburgh work having no clay of its own territory. Mr. Champion is surprised that Mr. Wedgwood can find no cause but one, which he chooses to blame, why a new manufacture, upon a principle never before tried in England, should not have attained perfection in a shorter space than the very short space of seven years.

"As to Mr. Wedgwood's calculation of the profits sufficient to recompense the ingenuity, and repay the trouble and expense of others, Mr. Champion submits it to a discerning and encouraging legislature, whether a seven years' sale is likely to repay a seven years' unproductive, experimental, and chargeable labour, as well as the future improvement to grow from new endeavours? Until Mr. Champion was able to make this porcelain in quantities to supply a market, it was rather an object of curiosity than a manufacture for national benefit.

"There is one branch of the manufacture, the *blue and white*, upon which he has just entered—this branch is likely to be the most generally useful of any: but the giving a blue colour under the glaze, on so hard a material as he uses, has been found full of difficulty. This object he has pursued at a great expense by means of a foreign artificer; and he can now venture to assert that he shall bring that to perfection which has been found so difficult in Europe in native clay.

"If the various difficulties which have attended his work from its beginning could have been foreseen, this patent ought not to have been applied for at so early a period. The time in which profit was to be expected has necessarily been laid out in experiment. It was thought that when the principle was found, the work was done; but the perfecting a chemical discovery into a merchantable commodity has been found a troublesome and a tedious work. It is therefore presumed that the legislature will distinguish between the over-sanguine hopes, in point of time, of an invention which, however, has at length succeeded, and those visionary projects which deceive for ever. Upon the whole, Mr. Champion humbly rests his pretensions to the protection of the legislature upon three grounds—that he has been almost from the beginning concerned in the work which has cost so much labour and expense; that he now allows the inventor a certain and increasing recompense, though the carrying that invention to an actual merchantable manufacture was entirely his own work; that the potteries of chinaware in most other countries in Europe have been at the charge of sovereign princes. It has been immediately so in France, Austria, Dresden, and Brandenburgh; in Italy they have been under the care of great noblemen. In this original work Mr. Champion claims the principal share of supporting, improving, and carrying into execution a manufacture so much admired in China and Japan, and now first attempted in Britain, in capacity of resisting the greatest heat, equal to the Asiatic and Dresden."

Wedgwood answered this "Reply" of Champion's by some "Remarks," which he issued to the members of the legislature, wherein he reminds them that he "has all his life been concerned in the manufacture and improvement of various branches of pottery and porcelain; that he has long had an ambition to carry these manufactures to the highest pitch of perfection they will admit of; and that so far from having any personal interest in opposing Mr. Champion, it would evidently have been his interest to have accepted of some of the obliging proposals that have been made to him by Mr. Champion and his friends, and to have said nothing more upon the subject; but Mr. Wedgwood is so fully convinced of the great injury that would be done to the landed, manufacturing, and commercial interests of this nation, by extending the term of Mr. Champion's monopoly of raw materials, of which there are immense quantities in the kingdom, and confining the use of them to one or a few hands, that he thought it a duty of moral obligation to take the sense of his neighbours upon this subject, and to give up to the manufactory at large all advantages he might have secured to himself. It is upon these principles, and these alone, that he has acted in this business, and therefore he humbly presumes he does not merit the censure of *avidity* in grasping at other men's manufactures, though he thinks that himself and all manufacturers should be protected in the *free use* of all raw materials that are not invented by men, but are the natural productions of the earth. When Mr. Wedgwood discovered the art of making *Queen's Ware*, which

BRITISH
7 DE 63
MUSEUM

H. WARREN. PINXT

S. SMITH. SCULPT

JOSEPH'S COAT BROUGHT TO JACOB.

employs ten times more people than all the china works in the kingdom, he did not ask for a patent for this important discovery. A patent would greatly have limited its public utility. Instead of *one hundred manufactories* of Queen's Ware, there would have been *one*; and instead of an exportation to all quarters of the world, a few pretty things would have been made for the amusement of the people of fashion in England. It would be the same with the use of the materials in question: if they are not only confined to the use of one person or manufactory, by patent, for fourteen years, but that patent be extended for twenty or thirty years longer, so long they may be the means of supporting *one* trifling manufactory; but if the materials are left free for general use, and Mr. Champion is in possession of the result of all his experiments and real discoveries with respect to the art of manufacturing these raw materials into porcelain, no essential part of which has been revealed by him to the public, either in his specifications or otherwise, then there is reason to expect a very large and extensive manufactory of porcelain will be established in various parts of this kingdom, to the great benefit of the public, without any injury to Mr. Champion."

Wedgwood continued his "remarks" by replying that Mr. Champion's offer of inserting a clause to allow the potters the free use of the raw material in all kinds of earthenware, restricting its use in porcelain only to himself, was a useless concession, because Champion had failed to define the difference between earthenware and porcelain, and had failed to impart the secret of his manufacture to the public, either by his specifications or otherwise. "How then," he asked, "are the Staffordshire potters to use the growan stone and growan clay for the improvement of their finer stone and earthenwares, without producing such a manufacture as may in Westminster Hall be deemed porcelaine?" He also said that, judging from Mr. Champion's own words, Cookworthy's patent "ought not to have been applied for at so early a period," it was evident that the "patent was taken out for a discovery of the art of making true porcelain before it *was* made; and if the discovery has been since made, there can have been no specification of it; it has not been revealed to the public, it is in Mr. Champion's own possession, and being *unknown*, it is presumed the right to practise it cannot be confirmed or extended by Act of Parliament, which ought to have some clear ground to go upon." The patent, he says, has evidently been considered as a privilege to the patentee, "for the sole right of *making experiments* upon materials which many persons have thought would make good porcelain, and on which experiments have been prosecuted by several successive sets of operators many years before the date of the patent." He contended that it would be an "egregious injury to the public" to continue the patent to one person who was no original discoverer, who was only just commencing the commonest and most useful part of his business with the aid of a foreign artificer, in the hope that a discovery might at some future time be made. He considered that if the raw materials were thrown open to all, "a variety of experienced hands would probably produce more advantage to the nation in a few years than they would ever do when confined to one manufactory, however skilful the director might be," and that the extension of the patent securing the monopoly "would be a precedent of the most dangerous nature, contrary to policy, and of general inconvenience," and therefore he "humbly hopes the legislature will not grant the prayer of Mr. Champion's petition,"—a hope which, however earnestly expressed, and however tenaciously followed, was eventually of no avail. To this opposition, however, is doubtless to be traced the ultimate abandonment of the patent, and the manufacture of the less difficult soft paste to so great an extent in Staffordshire.

On this connection of Wedgwood with the Bristol patent, I shall have more to say in my next, when I purpose tracing the history of these works to the time of their removal into Staffordshire.*

* To be continued.

GOTHIC WALL-PAPERS.

Amongst the Art-manufactures that are produced at the present time, both in great abundance and with truly admirable skill, none are more important and valuable in themselves, and none consequently have stronger claims upon us for recognition and commendation, than those which are most intimately connected with the requirements and uses of common life. Then Art exercises her happy influences with the most powerful effect, when she appeals indirectly to those whom she would number amongst her votaries, and unexpectedly and in some simple manner instils her precepts into their minds. Thus, the most impressive lessons in Art may be conveyed through such agencies as thoroughly artistic furniture, and the fittings of the houses in which we live. Happily the attention of true artists has been attracted to such a system of Art-education as this—in other words, true artists have at length undertaken to devote their thoughts and their pencils to the production of designs of the highest order of excellence for every variety of object that can be required for fitting up a house and adapting it to the practical uses of its inmates.

Wall-papers, which cover such large spaces, and are of necessity so much and so constantly seen, have been strangely permitted to linger amongst the last of the objects of their class that have been raised to the character of Art-manufactures. But at length full compensation has been made for this delay, and now it is impossible for us any longer to gaze with indignant amazement at the outrages upon taste that hitherto have so generally been perpetrated under the title of wall-papers. To be sure, here and there good papers have been produced, and more particularly such as were of a simple character and obtainable at a comparatively trifling cost; but these papers have been but too commonly difficult to discover amidst the mass of rubbish by which they were overwhelmed. Mr. G. H. Robinson, a Fellow of the Royal Institute of British Architects, and himself an architect by profession, has designed for the Messrs. Woollam a series of patterns which, with his admirable adaptation of his own designs to various combinations of colours, leave nothing to be desired. Mr. Robinson has based his designs upon such compositions and details as are in conformity with Gothic feeling, and in some instances he has produced such patterns as might have made glad the hearts of builders and furnishers in the palmy days of the mediæval Gothic; the greater number, however, of these beautiful and most effective papers are expressly adapted to present uses, and have nothing peculiar in them besides their intrinsic excellence. We have examined—nay, we have carefully studied, Mr. Robinson's Gothic wall-papers, and in every circumstance and condition of excellence they have commanded our most cordial approval. These designs are infinitely varied, yet always consistent and effective; the colouring is pre-eminently good, both in the selection of tints and in harmonious combinations, and the quality of the papers is of the highest order. These wall-papers also are both elaborate and simple, both costly and exceedingly moderate in price. We recommend them, as they commend themselves, to purchasers of all classes, and for every variety of purpose to which wall-papers may be applied; and, moreover, we are disposed to consider that these papers will lead to their adoption and application under novel and unusual circumstances. Mr. Robinson himself we heartily congratulate on the success of his truly laudable project; and, at the same time, both the manufacturers and the general public may consider it most fortunate for themselves that so able a man as Mr. Robinson has been induced to direct his attention to such a subject. The evident facility with which Gothic Art has thus effected so much for wall-papers cannot fail to suggest the application of the same style to other objects of a similar order. Be it remembered that success in all such efforts implies that the designer should be a true artist, and that he should thoroughly understand both the style in which he proposes to work, and the objects to which he proposes to apply it.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHER.

JOSEPH'S COAT BROUGHT TO JACOB.

H. Warren, Painter. S. Smith, Engraver.

Old Testament history, in comparison with that of the New Testament, seems to have found but little favour with the elder painters; and though the artists of more recent date take a wider range of Scripture subjects, Christian themes still maintain their ascendency. We can well understand the preference shown by the old painters, whose interest it was to court the patronage of the Church, by representing such incidents as would best serve its purposes, and which also were assumed to be most familiar to the minds of the people. But we do not adorn our churches with pictures, and, therefore, our artists have no such motive for limiting their choice. And if we except two or three subjects in the New Testament—those having reference to the last days of Christ's appearance on earth—the narratives written by his disciples and followers present no such extended and varied field for the painter of sacred history as those described by the Jewish chroniclers. Take, for example, what we read of the lives of Abraham, Isaac, and Jacob; of Moses during the forty years' wanderings in the desert; of Joshua when he assumed the command of the Israelites; of Saul, and David, and Solomon; of Ezra, Job, and Jeremiah, with many others; and we shall find in these several histories an infinity of subject-matter as full of grandeur, pathos, and excitement as anything we meet with in the annals of the world.

Mr. Warren, President of the New Water-Colour Society, is rather a figure painter than an historical painter in the legitimate sense of the word, though some of his pictures may not inappropriately entitle him to be classed in the higher rank. Among them is that engraved here; it is of large dimensions for a water-colour drawing, and was one of the great attractions in the exhibition of the society to which the artist belongs, in 1849. The story of the assumed death of Joseph, and of the imposition practised by his brethren on the venerable patriarch their father, is as familiar to us all as it is touching.

"And they took Joseph's coat, and killed a kid of the goats, and dipped the coat in the blood;

"And they sent the coat of many colours, and they brought it to their father; and said, This have we found: know now whether it be thy son's coat or no.

"And he knew it, and said, It is my son's coat; an evil beast hath devoured him; Joseph is without doubt rent in pieces.

"And Jacob rent his clothes, and put sackcloth upon his loins, and mourned for his son many days."—

Genesis, ch. xxxvii., v. 31-34.

The composition, for a picture, is strikingly simple, so much so as to have the appearance of sculpture; the open country and the almost cloudless sky combining, with the arrangement of the figures, to give it the character of a bas-relief. All the heads are seen in profile, a treatment which deprives them of no inconsiderable portion of the expression that might otherwise have been thrown into them. The brethren, according to the custom of the East, bow themselves before their father in token of veneration, while they come to him with "a lie in their right hand." The picture is as forcibly painted as if executed in oils.

Perhaps throughout the numerous narratives recorded in the Old Testament, there is not one, with the exception of the life of David, that offers so many varied and striking passages adapted for pictorial representation as does the history of Joseph, from his earliest appearance on the scene of action to the close of his career; we wonder they are not more often sought after. Here are a few, for example, taken chronologically:—Joseph when a boy relating to his brothers his dreams foreshadowing his future greatness; his sale to the Midianitish merchants; his interview with Pharaoh to interpret the monarch's dreams; the manifestation of himself to his brothers; the meeting with his aged father at Goshen; the introduction of the patriarch to Pharaoh, &c.

BRITISH ARTISTS:
THEIR STYLE AND CHARACTER.

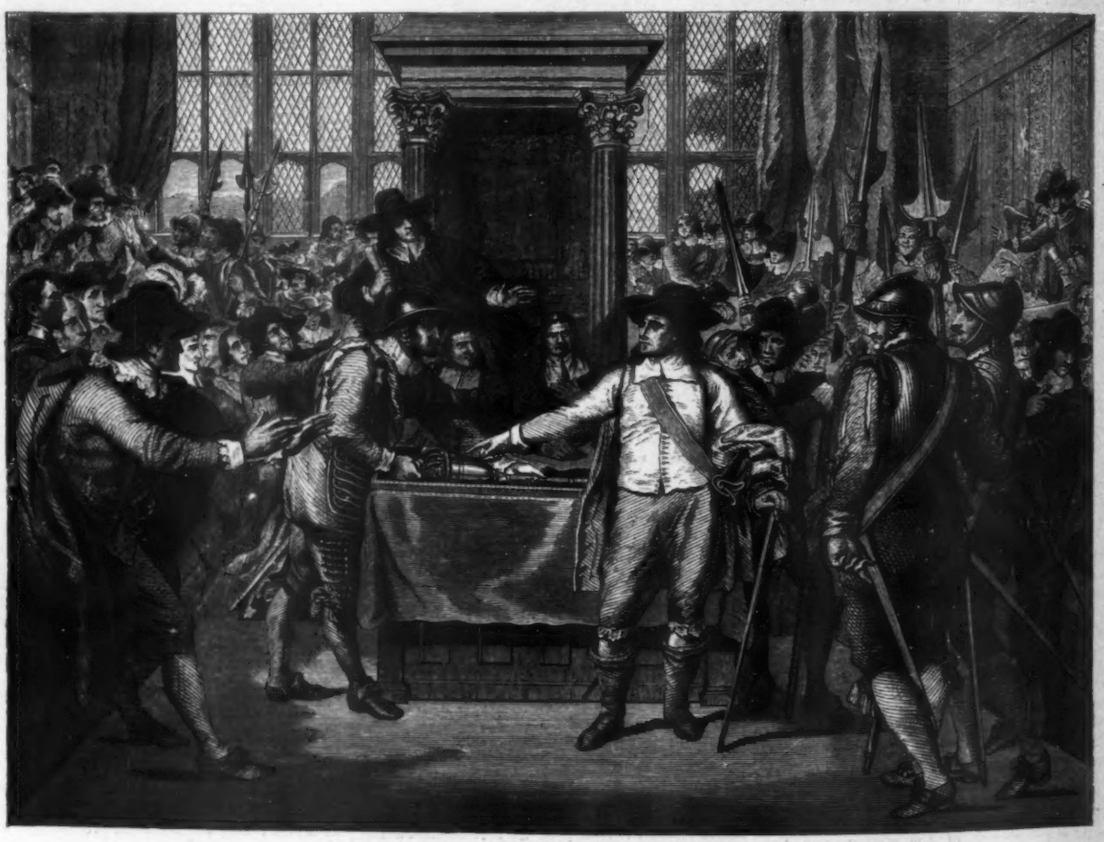
WITH ENGRAVED ILLUSTRATIONS.

No. LXVII.—BENJAMIN WEST, P.R.A.

AMERICA claims West as one of her sons, and by birth is entitled to do so, for he was born, in 1738, at Springfield, in Pennsylvania; but his father was a native of Buckinghamshire, who emigrated to America, and settled in the state where so many of the religious sect to which he belonged, the Quakers, had long made their home. Some years ago Mr. E. M. Ward, R.A., painted an excellent picture, representing West's earliest essay in Art; he had been set to watch the cradle wherein an infant, the child of his eldest sister, was asleep; some one entering the room found the boy trying to sketch a portrait, in red and black chalk, of the baby; he was then only seven years of age. The next incident told of him in connection with Art dates about a year later, when he contrived so to ingratiate himself with a party of Indians visiting Springfield, that they taught him how to prepare the red and yellow colours with which they stained their weapons of war; these, with some indigo his mother gave him, and brushes made of the hair of her favourite cat, constituted the young painter's primitive materials. Another year passes away, and in the interim a relative presents him with a box of colours, pencils, canvas, and some prints; the garret of his parents' house is now converted into a studio, where the future President of our Royal Academy is initiating himself, in the best way he can, into the mysteries of his art. At the end of the year a friend takes him to Philadelphia, where he meets with some books on painting, and has the opportunity of seeing a few pictures. All this helps to strengthen his determination to become an artist, to which his father and mother, though it was considered by the Quakers generally a "vain and senseless" occupation, offered no obstacle. But the boy, even at that early period of his life, aspired to greatness; and his ambition to become somebody manifests itself peculiarly but characteristically: he first refuses to mount a horse *behind* a young schoolfellow, with whom he was going to pay a visit in the neighbourhood; and then, when the foremost seat on the animal had been yielded to him, and they had together proceeded some little distance, he suddenly leaps off the horse's back with the exclamation, "You may ride alone; I will not ride with one who is willing to be a *tailor*"—his companion having, in the course of their boyish conversation, told him he intended to follow that business. West had heard that painters were the associates of kings and emperors, and the young Quaker seemed thus early to be preparing himself intuitively, as it were, for such exalted society.

Six or seven years were spent in the practice of portrait-painting; whatever knowledge he had gained could only have been acquired from books, and such pictures as were within his reach. A gunsmith in the neighbouring town of Lancaster tempted him to try a subject of history, by asking him to paint the 'Death of Socrates;' the artist consented on condition that his patron would supply him with a model, undraped, for the slave who presents the cup of poison. The gunsmith returns to his factory, and brings back one of his half-naked workmen. The picture is painted, and finds great favour with those who see it.

At the age of eighteen West settled in Philadelphia as a portrait-painter. From this city he subsequently removed to New York, where he raised the prices of his pictures, which, with some aid afforded by a New York merchant, enabled him to carry out a purpose he had long entertained of visiting Italy. He arrived in Rome in 1760, where his presence caused what, in modern phraseology, is called a "sensation" among the artists and *dilettanti*, native and foreign. Anxious to see what effect the first sight of a great work of Art would have on the mind of one whom they looked upon as half-civilised only, "thirty of the most magnificent equipages in the capital of Christendom," says Galt, one of West's biographers, "filled with some of the most erudite characters in Europe, conducted the young Quaker to view the masterpieces of Art." It was agreed that the famous 'Apollo Belvedere' should be first submitted to his view; the statue was enclosed in a case, and when the keeper threw open the doors, West



CROMWELL DISMISSING THE LONG PARLIAMENT.

unconsciously exclaimed, "A young Mohawk warrior!" The group of *cognoscenti* standing by were mortified and surprised at the comparison; but when he explained to them that he had often seen these Mohawks standing in the very attitude of the figure, and when he described the elegance of their forms, and their symmetrical proportions, his criticism was regarded as the most complimentary that could have been offered.

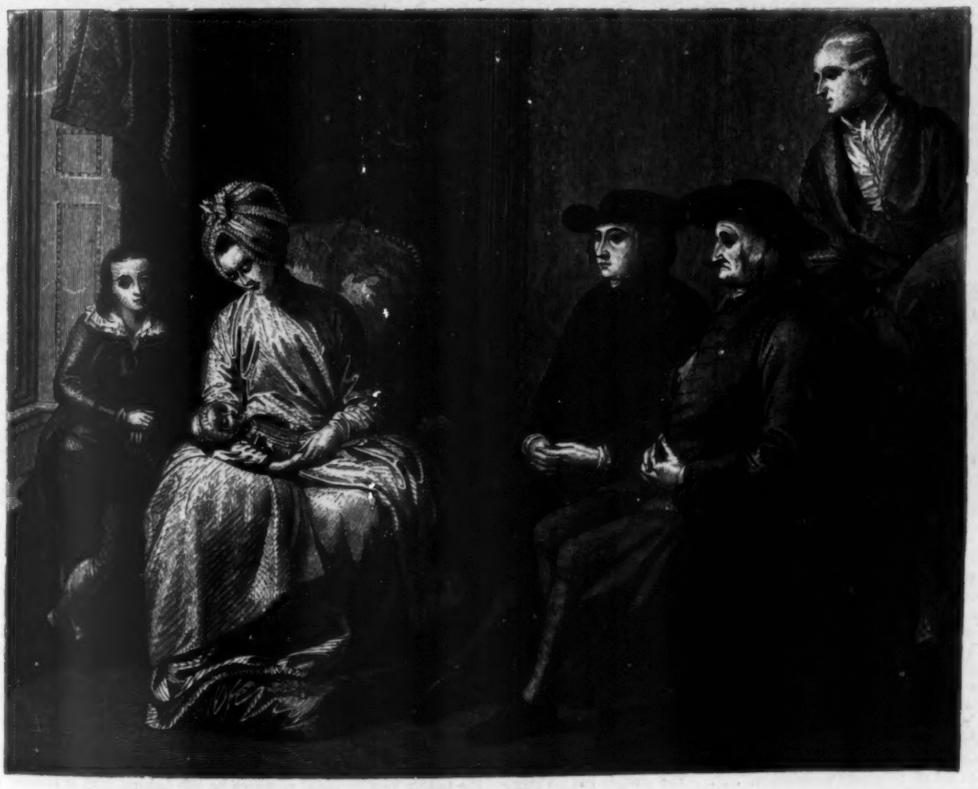
While in Rome, West painted a portrait of Lord Grantham, then residing in the city; it was hung up, but without the name of the artist being made known, in a gallery much resorted to by amateurs, who all pronounced it to be the work of Mengs, at that time the most popular painter in Rome. Mengs himself, as well as all who saw the picture, were astonished and delighted with it; the former told West he need not have come to Rome to study, and advised him to visit the principal picture-galleries in Italy, and then to return to Rome, and paint some historical subject. So, after examining all worth his attention in Bologna, Florence, Parma, and Venice, he went back to Rome, and painted two pictures, one

of 'Cimon and Iphigenia,' and the other of 'Angelica and Medora,' both of which were well received, while the Academies of Bologna, Florence, and Parma, respectively, elected him a member. All the events of West's life prove him to have been born under a lucky planet.

After passing three years in Italy, he began to think of returning to his native country; but being desirous of visiting England previously, he came hither on his way home; this was in 1763. In London he met some of his most influential American friends; their interest, backed by introductions from Italy, and the exhibition of the two historical pictures just mentioned, and of a portrait of General Monckton, second in command to Wolfe at Quebec, soon brought him into notice. He painted 'The Parting of Hector and Andromache,' for Dr. Newton, and 'The Return of the Prodigal,' for the Bishop of Winchester; and Lord Rockingham offered him £700 a-year to decorate his lordship's mansion in Yorkshire; this, however, was declined by the advice of his friends. And now came the most fortunate turning-point in his career, so far as it affected him while living; but for his posthumous fame, it would, undoubtedly, have been better to have struggled on at least during some years longer; for, the unbounded success he soon met with prevented him from ever becoming a great painter. Dr. Drummond, Archbishop of York, gave him a commission for a picture of 'Agrippina landing with the Ashes of Germanicus.' This work is now, we believe, in the collection of the Marquis of Exeter, at Burleigh House. The prelate was so pleased with it that he procured both the artist and his work an introduction to George III. The monarch received him with favour, presented him to the queen, and commissioned him to paint a picture of 'The Departure of Regulus from Rome.' This was the commencement of nearly forty years' intimacy with the king and the royal family, and thus West proved the truth of his remark to the companion of his boyhood, that "a painter is the associate of kings and emperors." A rare exception, indeed, to the general rule was the position of "friend" Benjamin.

THE CAVERN OF DESPAIR.

When the Royal Academy was founded in 1778, West was among the original members, his name appearing first on the list of the artists who signed the memorial to the king to sanction the formation of the society. To the first exhibition, at Somerset House, in 1780, he sent his picture of 'Regulus.' It did not, however, attract much especial attention. Far greater success attended the 'Death of Wolfe,' one of our illustrations; this work, even at the outset, caused no little stir among the artists and connoisseurs. When West announced his intention of painting the subject, and of clothing the figures in their proper dresses, instead of the classic costumes of Greece and Rome, which artists till then had almost invariably adopted for historical painting, however absurd they might be, the Archbishop of York called on Sir Joshua Reynolds to ask his opinion of the matter. Reynolds and the prelate both considered the treatment an innovation that ought not to be sanctioned, and having settled this point satisfactorily to their own minds, they hurried off to West's studio for the purpose of dissuading him from risking his reputation, as they considered he would do, by carrying out his intention. The artist argued the point with his visitors, yet failed to convince them, and they left. When the picture was finished, both went to see it. "Reynolds," according to Galt, who relates the story in his biography, "seated himself before the picture, examined it with deep attention for more than half an hour, then rising, said to Drummond, 'West has conquered; he has treated his subject as it ought to be treated; I retract my objections. I foresee this



A FAMILY GROUP.

picture will not only become one of the most popular, but will occasion a revolution in Art.'" It was purchased by Lord Grosvenor, and is still in the possession of the family, forming a portion of the Marquis of Westminster's fine collection. In the same gallery is another of West's best works, a sea-piece, 'The Battle of La Hogue:' both pictures were admirably engraved by Woollett. A duplicate of 'The Death of Wolfe,' painted for George III., is at Hampton Court.

Among the principal historical pictures, besides those already mentioned, which he executed for the king, may be pointed out—'The Death of Epaminondas,' 'The Death of Bayard,' 'Cyrus liberating the Family of the King of Armenia,' 'Segestus and his Daughter brought before Germanicus,' 'Edward III. embracing the Black Prince after the Battle of Cressy,' 'The Installation of the Order of the Garter,' engraved in our series of "Royal Pictures," 'The Black Prince receiving the King of France and his Son

after the Victory of Poictiers,' 'St. George and the Dragon,' 'Queen Philippa defeating the Scotch at Neville's Cross,' 'Queen Philippa interceding for the Burgesses of Calais,' 'Edward III. forcing the Passage of the Somme,' and 'Edward ennobling Sir Eustace de Ribaumont at Calais.' Most of these paintings, with others by the same hand, are either at Windsor Castle or at Hampton Court. In the latter palace is also a large number of portraits of George III., his queen, children, and other members of the royal family of that period, all painted by West.

On the completion of the above historical pictures he undertook, at the desire of the king, to paint a series of works to illustrate the "Progress of Revealed Religion." The commission arose out of a conversation with the monarch, who questioned West as to what kind of subjects were best adapted for painting; the latter replied that he considered scriptural to be more congenial with true Art than subjects taken from poetry. The king then commanded him to make some sketches to illustrate his views; accordingly he prepared thirty-five, but his Majesty, before giving the final order for their execution, submitted them for the approval of several of the bench of bishops. No objection being raised against them from that quarter, the artist set to work and finished twenty-eight out of thirty-five, for which he received £21,705. They were to adorn a chapel in Windsor Castle, which James Wyatt, the architect, was instructed to build. But the illness of the king put a stop both to the chapel and the completion of the paintings; and the prolongation during so many years deprived West of the court patronage he had enjoyed for a period of thirty-three years, during which time it is stated that he received from the king a sum total of more than £31,000. This certainly seems a large amount, but it averages less than £1,000 per annum, an income with which few leading artists of our own day would feel satisfied.

On the death of Reynolds, in 1792, West was unanimously elected President of the Royal Academy, a position he held about ten years, and then resigned, owing to a strong opposition on the part of the members. Wyatt, the architect, filled the chair, but only for a short period, as, in 1803, West was re-elected unanimously, with one dissentient voice, that of Fuseli, who, it is said, voted for Mrs. Lloyd.

'Cromwell dismissing the Long Parliament' was considered by contemporary critics one of his best pictures from profane history, but a melo-dramatic character in the treatment of the subject, and a formality in the drawing of the principal figures, detract from its dignity. There is abundance of action, but of a nature more theatrical than positively real.

The picture entitled 'A Family Group' has elicited the praises, by no

THE DEATH OF GENERAL WOLFE.

means undeserved, of Leslie, who says—"We undervalue that which costs us least effort; and West, while engaged on a small picture of his own family, little thought how much it would surpass in interest many of his more ambitious works. Its subject is the first visit of his father and elder brother, to his young wife, after the birth of her second child. They are Quakers, and the venerable old man and his eldest son wear their hats according to the custom of their sect. Nothing can be more beautifully conceived than the mother bending over the babe sleeping in her lap. She is wrapped in a white dressing-gown, and her elder son, a boy of six years old, is leaning on the arm of her chair. West stands behind his father, with his palette and brushes in his hand, and the silence that reigns over the whole is that of religious meditation. . . . . The picture has no excellence of colour, but the masses of light and shadow are impressive and simple, and I know not a more original illustration of the often painted subject, the ages of man. Infancy, childhood, youth, middle-life, and extreme age are beautifully brought together in the quiet chamber of the painter's wife."

The small engraving above this is from a picture called 'The Cavern of Despair,' suggested by Spenser's "Knight of the Red Cross." The subject is treated with a power rarely seen in the works of this artist: the seated figure is a perfect embodiment of wretchedness, body and soul.

When West was sixty-four years of age, he commenced a series of religious pictures on a larger scale than those he executed for George III. The first of these was, 'Christ healing the Sick,' which the trustees of the British Institution purchased for 3,000 guineas, and presented to the National Gallery. Others that followed, and on still larger canvases, were 'The Crucifixion,' 'The Ascension,' 'The Inspiration of St. Peter,' 'The Descent of the Holy Ghost,' 'Christ rejected,' 'Death on the Pale Horse,' an extraordinary work, 'The Brazen Serpent,' 'St. Paul on the Island of Melita,' now the altar-piece of the Chapel of Greenwich Hospital. These, it will be acknowledged, are ambitious subjects, and West had not the genius to cope with them effectively. What has become of the majority of the nearly two hundred pictures he left behind him it is hard to say, but it is quite evident that their popularity—for many of them were exceedingly popular—has scarcely survived the painter's life-time.

West died in 1820, and was buried with much funereal pomp in St. Paul's. From the position he occupied, where good fortune rather than great talent placed him, he will always fill a prominent place in the annals of the British school of painters, but never a lofty one. Mr. Thornbury has designated him "the monarch of mediocrity," an epithet that is not truly applied, for some of his works are far above the level which the term signifies.

James Dafforne.

OBITUARY.

CHARLES ROBERT COCKERELL, R.A.

Death is fast thinning the ranks of the elder members of the Royal Academy; only a few months ago it was our sad duty to record the decease of Mr. Mulready, and we have now to register that of Mr. Cockerell, who died on the 17th of September, in the seventy-sixth year of his age. It is but a few months since he volunteered to have his name placed on the list of retired Academicians.

As an architect, and more especially by his professional researches and writings, Mr. Cockerell obtained a reputation throughout a large portion of Europe, for he was a member of the Art Academies of Munich, Berlin, Berne, &c.; and also one of the foreign "associates" of the Institute of France, and of the ten "Members of Merit", of the Academy of St. Luke, in Rome. Of our own Royal Academy he was elected Associate in 1829, and Academician in 1836. Four years afterwards he was called to fill the chair of Professor of Architecture in the Academy, on the death of Wilkins, from whose designs the National Gallery in Trafalgar Square was erected. To this list of honours conferred must be added that of honorary D.C.L. by the University of Oxford, and the award of the first gold medal made by the Institute of Architects.

Several years of Mr. Cockerell's early life were passed in the study of classic architecture in the cities and ruined edifices of Greece and Italy. The collection of fragments of the Temple of Ægina, now in the Museum of Munich, and of the Temple of Apollo, at Phygalia, now in the British Museum, resulted from his labours, jointly with those of Baron Haller and others. Though he was well acquainted with the principles of Gothic architecture, as some of the buildings erected by him bear witness, and could appreciate its beauty and excellence, his taste and inclination led him to prefer the classic style, of which he was a warm advocate. The principal edifices designed by him are—the Philosophical Institute, Bristol; the College at Lampeter; the Speech Room and Chapel at Harrow, in the Gothic style, as is the Lampeter College; the Taylor and Randolph Buildings, Oxford; the Sun Fire Office, near the Royal Exchange; and Hanover Chapel, Regent Street. The interior of the Bank of England has within the last few years been much altered and greatly beautified under his direction, Mr. Cockerell having held the appointment of architect to that corporation for more than a quarter of a century. As surveyor of St. Paul's Cathedral the recent restorations effected in the edifice are also due to him. He contributed to the "Transactions" of the Archæological Institute, of which he was an active member, papers on "The Iconography of Wells Cathedral," "The Architectural Life of William of Wykeham," "The Sculpture of Wells Cathedral," &c. &c., which attracted much attention among those interested in the subject.

By the death of this gentleman the profession and the Royal Academy have lost one of their most esteemed and valuable representatives; a man of erudition, most courteous in manner, kind in disposition, true and just and honourable in all his dealings with the world at large. As a long and liberal supporter of the Artists' Benevolent Institution, of which he was treasurer, he will be greatly missed. He was buried, by permission of the Dean and Chapter, in St. Paul's Cathedral, the funeral being attended by a large number of the members of the Royal Academy and of the Archæological Institute, with other gentlemen.

MR. WILLIAM DUFFIELD.

The following notice of the late Mr. Duffield, whose death was briefly referred to in our last number, is mainly copied from the columns of a recent Bath newspaper. Mr. Duffield, who was born and educated in Bath, was the second son of Mr. Charles Duffield, formerly proprietor of the Royal Union Library. He evinced unmistakable indications of talent even when engaged in his scholastic studies. At this early time his highly-elaborated pen-and-ink sketches, coupled with his clever copies of engravings, shadowed forth to his associates and friends convincing evidences that he was destined to fill an exalted position in the pictorial world. During the few years that he studied as a pupil under the guidance of the justly celebrated Lance, while he was remarkable for his unremitting attention and assiduity as a student of the Royal Academy, he succeeded, by his industrial habits and keen sense of honour and integrity, in securing the lasting friendship and true admiration of a large connection of valued patrons and friends, who now deeply deplore his loss. The deceased artist has produced a series of pictures of "still life" of the very highest order; and it will now be a lamentable satisfaction to the possessors of his best specimens that they should have had the good fortune to make their selections prior to his death. In the year 1850, Mr. Duffield was married to Mary Elizabeth, the eldest daughter of the late Mr. T. E. Rosenberg, also of Bath. At the early age of forty-six, at the summit of his professional career, replete with present success and with golden prospects in the future, our lamented fellow-citizen has been suddenly withdrawn from his friends and the scene of his activity, leaving his wife, the devoted companion of his toils, to mourn over the loss of one of the most affectionate of fathers, the most honourable of men, and the kindest of husbands.

EXPOSITION DES BEAUX-ARTS, APPLIQUÉS À L'INDUSTRIE.

Such is the title under which an exhibition has now, for the second time in its anticipated career, been presented to Paris and its visitors; and it must be confessed that, but for the number of the latter, who in their autumnal passage stop for a few days to glance round this most attractive capital, its results would be but melancholy, inasmuch as all of Paris that can effect a recruiting visit to either sea-side or vineyard is now indulging in that salutary exile. At the best, it is difficult to comprehend why the private individuals who originated this Institute (as it seems intended that it should be) took the trouble of bringing it into existence in the year '61, and at so inauspicious a period. How short lived it would in all probability have been, may be gathered from the avowal made by its President, Baron Taylor, in a short notice which he has had prefixed to the catalogue of the present exhibition. In this he cites a passage of the Emperor's address to the French artists and manufacturers who won distinctions at the last year's London Exhibition, wherein his Majesty urged the expediency of individual effort being made, in combination with government, for the progressive associated development of the useful and the beautiful. But for the practical influence of these fruitful encouragements, the organising committee of the new undertaking could not, says the Baron, conceal the conviction that their appeal to the artistic manufacturers, who were to form their constituency, would have been in vain. And such assuredly should fittingly have been the case; for after the two gigantic efforts that had been made in 1851 and 1855, while that of '63 was impending, to say nothing of similar minor and almost concurrent proceedings, what reason was there for calling into being this new and intermittent operation of the like kind? It may be taken for an established fact that continuous exhibitions have no influence, except it be one of a deleterious nature, upon the productions of Art—witness the but too well established recurrence of what are styled averages. By some amongst the French journalists this transaction has been attributed to uneasiness on the part of French manufacturers at the rapid progress towards a rivalry with them which their English competitors were considered to be making, owing to the establishment of the schools of Art system throughout Great Britain. But the unsoundness of this view of the matter was proved, according to Baron Taylor's avowal, by the cold indifference with which the opening experiment of this supposed remedial measure was met by these same interested parties. Again, the French manufacturers feel but little inclined to attribute any such progression of the British rivals to schools of Art. It was not to schools of Art that they owed their own past superiority; and they have been bitterly familiar with the idea that the said progression has been accomplished by hands from their own establishments which carried across the Channel the mysteries of exquisite Art in connection with manufacture in all its forms. This unpalatable conviction is also, it may be safely affirmed, but too strongly impressed upon those of our readers whose experience of things connected with the question at issue entitles them to give judgment upon it.

The exhibition, as it presents itself chiefly in the nave of the *Palais de l'Industrie*, is by no means crowded, nor does it offer much with which we are not already familiar; indeed, it is scarcely too much to say that its more interesting subject-matter has already figured in our last year's collection. Its most attractive features are its bronzes and its ceramic collection. These are very abundant, and, for the most part, of great artistic beauty. To these, however, Sèvres has not directly made any contributions; they come from the ateliers of Deck, Devers, Genlis, Rudhadt, Auguste Jean, Mace, and Rousseau. Amongst them, perhaps the works of Mace may be especially noted, from their being singularly beautiful as lithocrome productions; not the work of the pencil, but transferred to the surface of the pottery by a mechanical process. They are extremely brilliant and tasteful, and their subjects are in general marked by a most *piquante* originality. Amongst a copious variety of bronze works which were here displayed, those of Barye are most striking, both in human figures and animals. With these also, in their wondrous combination of energy and truth, we are by this time well acquainted in England.

Photography takes a decided step in advance here, in its transference to stone by a successful process of Morvan. Another and also very singular application of it has been recently made in Paris, and is illustrated by several contributions to this collection—that is to say, it is made an agent in modelling the figure, through some special ingenious process of Willeme. Here are presented several miniature statues, taken with all the fidelity and minuteness of feature and costume given in ordinary portraiture on paper or metal. In connection with this exhibition the managing committee has invited the various Art-schools of France to a competitive display, and accordingly the walls of several of the large gallery saloons of this building are covered with the productions of young students, from sculptures, from the life, and from architectural and other models.

ART IN CONTINENTAL STATES.

Rome.—The veteran sculptor, Gibson, has produced a tinted Hebe, which has excited much admiration here.—The Roman papers state that a magnificent statue of the Emperor Augustus has recently been discovered by some labourers in excavating an imperial villa on the Flaminian Way, near Prima Porta. It represents the emperor deified after death.—A statue of colossal proportions, representing Faustina, wife of Antoninus Pius, has been found near the Villa Massimi, by some workmen engaged in preparing the ground for a railway station. The figure shows traces of gilding on the head, and of red paint on the face. The Pope has presented it to the Museum of the Capitol.

Naples.—A boy named Giovanni Gargano, son of an itinerant dealer in lemonade, and not yet ten years of age, is just now creating no little stir among the *dilettanti* of this city by his genius for sculpture. He exhibited before the Society for the Promotion of the Fine Arts a group in clay of the 'Descent from the Cross,' taken from a painting in the church of S. Francisco di Paola. A doubt having been expressed by some of the members as to its being actually the boy's work, he procured some clay, and at once modelled, in the presence of the company, a copy of a statue in the room. Means are being adopted for giving Gargano the opportunity of cultivating his talents.

A SUBSTITUTE FOR WOOD ENGRAVING.

MULTIFARIOUS have been the attempts, throughout the latter ages of the world especially, to bring scientific knowledge to bear upon the productions of human industry, in order to lessen, if not entirely supersede, the efforts of manual labour: and so far as the operations have been directed to the machinery of construction and to manufacturing processes the results have proved marvellous. It seems as if no limit could be assigned to the ingenuity of man in devising and creating what would best minister to his absolute necessities in all instances, and to his gratifications in not a few. Similar successes have not, however, followed his endeavours when he has ventured into the region of Art; here matter will not yield obedience to mind, so to speak; though photography and chromo-lithography, and other methods of artistic production, have done something in the way of superseding the hand-work of the painter, and machinery is employed to do that which, a few years ago, was accomplished only by the tools of the sculptor. Art, as a creator and skilled workman, defies all scientific aid; it is, and must be, self-dependent.

Perhaps there has been no other department of Art in which so many efforts have been made to find a substitute for actual labour as wood-engraving; hitherto, however, all have failed, and the engravers are still left in quiet possession of the field; nor are we by any means sure that what we now lay before our readers will be the means, even ultimately, of dislodging them from the position they have so long and so honourably held in the domain of Art. But it is our business to inquire into whatever comes before us in the way of novelty which bears on the face of it a probability of success, while it is a duty to any one who seems to have made out a case to give it all the publicity in our power. For this purpose we introduce an account of Mr. Schulze's process of producing blocks for type-printing, intended to do away with wood engraving.

CARRYING HOME THE DEER. BY C. HILGERS.

Mr. Schulze is a German architect, resident in New York, but now staying in London for a short time. He informs us that the material on which the drawing is to be made may be of glass, or any other hard and smooth surface. The drawing is produced with a pen, and ink composed of pure gum arabic dissolved in water, with the addition of sufficient sugar to prevent it cracking when dry; lamp-black, or any other colour, is mixed with the gum solution to render the work visible. When the drawing is completed, it is covered with a coat of bees-wax, asphaltum, resin, and linseed oil. The thickness of the covering depends on the kind of work adopted by the artist; if the lines of the drawing are very close together, a thin coat will suffice. After this ground has been applied, the plate, or glass, has to be submerged in water for about ten or fifteen minutes; then a strong stream of water is poured upon it, which will remove the waxy substance *above* the lines of the drawing, but will leave that *between* the lines undisturbed. In most cases the grounding will be sufficiently high to ensure a good electrotype for printing; but where considerable height is required between lines far apart, this can readily be effected by applying wax according to the method now employed by stereotypists, or by adding asphaltum with the brush. Should the artist prefer to make his drawing on paper, the latter must first be rendered waterproof; and after it has undergone this process, it should be attached, with a waterproof paste, to a hard and even plate before it is covered with the wax; in all other respects it is treated in the manner just described. Before taking the electro deposit the plate must be covered with a thin coat of alcoholic varnish, and when dry, black lead—plumbago—is applied with a soft brush.

The advantages of the process are stated by the inventor to be:—The obtaining a perfect facsimile of the artist's work; the drawing has not to be reversed, as in the methods now in use for copying on the wood pictures or objects; cheapness; and, saving of time.

As examples of M. Schulze's process we introduce two engravings, as we must call them, taken from pictures by German painters of repute. The subjects were selected by ourselves, and were drawn on glass by M. Schulze, who submitted them in that state to our inspection; two or three days afterwards the electrotypes were in our hands ready for the printer. It will be apparent to all who have any knowledge of the various methods of engraving, that these prints resemble etchings rather than woodcuts; and that such will always be the result of the process is evident from the fact that the *pen* only can be employed, the *brush*, for tints and washes, is useless, for the ink cannot be weakened or strengthened as the artist may require, and as is done by the draughtsman on wood. This may appear an objection to some, and to a certain extent it is, inasmuch as there will always be a greater amount of crudeness and formality in pen-and-ink drawing, and an absence of breadth and freedom of

THE CONVENT CLOISTER. BY SEEL.

touch, than where the brush is employed, if only partially. On the other hand, if exception be taken to the *style* of these examples, it must be remembered that the inventor is not an artist by profession, but an architect; and that a skilful artist may produce works of a higher character, by this process, than those we introduce here, more for the purpose of exemplifying the process, which seems peculiarly adapted to architecture, than as specimens of a high order, though they are far from inferior productions. M. Schulze considers his invention, for which he has obtained a patent in his own country, England, and France, to be yet in its infancy, and trusts to carry it further in future experiments.

Besides the above specified branch of the patent taken out by him and his partner, Mr. F. W. Billing, are three others worthy of mention: the first, to make the original pen-drawing a photographic negative without the aid of the camera, from which prints may be taken as from other negatives; the second, for dies and stamping purposes; the third, for etching on metal.

THE TURNER GALLERY.

FISHING-BOATS.

Engraved by J. Cousen.

When this picture was painted, when it was exhibited, and, if exhibited at all, under what name it made its appearance, have never been satisfactorily determined, neither is the locality which is represented recognisable; those old wooden jetties may have existed somewhere or other in the early part of the present century—the period to which, from its manner, the picture unquestionably belongs—but, if so, they have long been swept away by the surges of the ocean and natural decay, or, what is yet more probable, have given place to those modern improvements and changes which are almost everywhere visible, both inland and by the sea-board. Mr. Thornbury, in his "Life of Turner," gives the picture, but without mentioning his authority, the date of 1805. At the sale of Mr. Birch's collection in 1853, it was sold for the sum of 1,250 guineas to its present owner, Mr. F. T. Rufford, Prescot House, Stourbridge.

From his earliest years as a boy-artist, Turner delighted in shipping and marine views. "He had been to school at Margate," says the same biographer, "and had there first studied the green water of the incoming wave that turns the chalk rock it covers for a moment to an emerald wall. The fishermen's houses at Dover, and the pig-tailed sailors, when quite a boy he had copied and coloured from his patron Mr. Henderson's sketches." He commenced with views on the Thames, painting them in water-colours; but his first attempt in oil was a scene on the river, the subject being a 'Sunset on the Thames, near the Red House, Battersea.' The sketch had been made, in crayons, only the preceding day to that on which the picture was painted, when Turner and a companion "in a boat were nearly set fast in the mud by the tide leaving them stuck some distance from the shore. It was with great difficulty they eventually got afloat, so heedless had the enthusiasts been of either time or tide." It is also on record that his "first oil picture of any size or consequence was a view of flustered and scurrying fishing-boats in a gale of wind off the Needles, which General Stewart bought for ten pounds." In his earliest sketch-books, those showing his studies towards the close of the last century, and which are still in existence, are found memoranda of coast scenery, such as women sorting dry fish, and innumerable studies of boats, both rowing and sailing, and in every possible position, "sailing prosperously, or stranded, shipwrecked, and broken up into mere bundles of staves. Already he collects analytical diagrams of Dutch boats, with an eye to get nearer to Vandervelde; and he is evidently bent on marine-painting and on coast scenery, as he afterwards proved to be."

And what a great naval pictorial gallery would all his drawings and pictures of this class exhibit, could they be gathered under one roof—a collection of which the first maritime power in the world might well be proud, not because these works would be a tribute to the gallantry of our seamen—for Turner painted only two or three sea-fights—but because there are few Englishmen who feel no interest in the ocean and all appertaining to it; naturally we are a sea-loving people.

We cannot understand how Mr. Thornbury and Mr. Wornum can speak of the picture of 'Fishing-Boats' as characterised by "repose." The former says, "There is a beautiful repose about this scene, with its smooth shore, anchor on the sands, wooden jetties, and roll of majestic breakers;"—the latter, "There is a feeling of repose in the general effect produced." To our eye and mind both sky and water indicate anything but quietude; that heavy bank of dark clouds coming up with the wind looks ominous of a gathering tempest; and such as "roll of majestic breakers," threatening to lay the fishing-craft on her beam-end when she reaches the shore with a heavy plunge, is evidence enough of what sailors call "dirty weather." The composition is unusually simple for Turner, little else than sky and water, but it is beautifully realised.

LORD STANLEY ON SCHOOLS OF ART, ETC.

It is a gratifying task to draw attention to the views of an enlightened statesman concerning one of the most important subjects to which the public mind can be directed. Lord Stanley, previous to delivering prizes to the Art-students at Preston, availed himself of the occasion to offer certain remarks, full of wisdom, and pregnant with great good not only to the schools and the towns in which they are located, but to the whole community. His observations principally referred to three topics—1st, The beneficial changes that have of late years affected British manufactured Art; 2ndly, The influence of Art-schools established in so many parts of the kingdom; and 3rdly, The capabilities of the people generally, of all classes, to receive Art-education, and to profit by it.

We have long and strenuously contended not only that is there no natural deficiency of taste and Art-love in this country, but that we receive continual evidence of both, and that the lower, as well as the upper orders, contrast favourably with those of either Germany or France. It is a far too common custom to raise the people of the Continent far above us when speaking of that taste which is supposed—and rightly—to be the great teacher of purity, order, and social morality. There can be no greater mistake. Those who have travelled in any part of Europe, if they will look away from huge structures and costly monuments—erected in nine cases out of ten at national expense—and turn their eyes towards those humbler stations in which Art may act for the good of the masses, will find proofs in abundance that taste is by no means the characteristic of the people—certainly not more so than it is in the British Islands. This topic, however, is one the proper treatment of which demands larger space than we can at present give it; Lord Stanley has well said—

"There are persons who tell you there is a point of refinement which is reached in some other countries, to which you will never bring the English taste. I have heard that often, but I don't believe it. . . . . There is no want of taste for beauty in the English mind. The English eye is more sensitive to dirt, to disorder, to whatever indicates negligence and slovenliness, than that of any people of Europe, excepting the Dutch. Our gardens excel those of any other nation. I have never heard that English gentlemen are inferior to foreigners, either in love for Art or in capacity for appreciating it; and what one class can do, that, with equal opportunities, can be done by any other class."

Lord Stanley is comparatively a young man, but his experience can go back to a period when Art-love and Art-comprehension in England were in very different states from that which they present in the year 1863. "Artistic culture," he says, "does not come by nature, and, unless it did, there were no means by which it could possibly reach the mass of English society." Much of the improved order of things he attributes to the establishment and promotion of "Schools of Design;" so he calls them, although the modern designation is "schools of the Department of Science and Art"—a term admirably calculated to check their popularity and impair their usefulness, and bestowed upon them wholly and solely that one huge system of jobbery may have wholesale work and double profits. There are now in England, Ireland, Scotland, and Wales, ninety of these schools: and, as we shall show ere long, only a few of them are really prosperous and serviceable to the great cause that Lord Stanley, and many other far-seeing patriots, have closely at heart. Of their great value there can be no question; it is certain that to them may be traced much of the advance that British Art has of late years made; but it is quite as notorious that they do not do a tithe of the good they might do, were intended to do, and may yet do.

If Lord Stanley will but take up this subject, grasp it with his large and comprehenhensive mind, and set himself to the task of reforming "the Department of Science and Art," so as to produce from it the largest amount of public utility it is capable of rendering, he will do a service to his country and to Art—incalculable. The manufacturers, artisans, and indeed the general public, fully agree with him in this view,—

"I think that in promoting these Schools of Design, intended for the better culture of Art, we are supplying a real want, and representing a real tendency of our time."

But he will find no difficulty in obtaining proofs of universal discontent with the management of these Schools of Design—"schools of the Department of Science and Art." The manufacturers generally ignore them; the artisans find them nearly profitless; the public see but little evidence of their influence. All parties know them to be a mighty power for good; that it is the duty, no less than the interest, of the nation to support them; and that beyond question they have largely aided to place Art-education within easy reach of every class of the community. But, we repeat, it is notorious that they are so grossly misdirected and mismanaged as to create indifference, amounting almost to contempt, in the several towns in which they are established.

The recently published Report (to which we shall ere long draw attention) is evidence enough of this calamity; if Lord Stanley will seek for other proofs he can readily obtain them. Notwithstanding this evil, and that we receive from these schools so little of the much we might have, and ought to have, there can be no doubt of the progress that British Art-manufacture has made during the last ten, or, it may be, twenty years. Lord Stanley quotes with justifiable pride the evidence of this progress, supplied to us by witnesses in France:—

"M. Chevalier, the celebrated French economist, in his report on the Exhibition of 1862, says:—'The upward movement is visible above all among the English. The whole world has been struck with the progress which they have made, since the last Exhibition, in designs for stuffs and in the distribution of colours, as also in carving and sculpture, and articles of furniture.' And he dwells with a very natural and patriotic alarm on what he calls 'the pre-eminence of France in the domain of taste' receiving a check from this newly created competition of English workmen. Another of the French jurors says on the same subject:—'It is impossible to ignore the fact that a serious struggle awaits France from this quarter;' and he adds more to the same effect. A third, M. Mérimée, speaks in the same way, and he adds:—'It is our duty to remind our workmen that defeat is possible, that it may be even foreseen at no distant date. English industry has during the last ten years made amazing progress, and we may soon be left behind.'"

Our experience extends over a far larger space, and for a much longer time, than that of the estimable nobleman whose encouraging words we have been quoting; and it can be no disrespect to him to say that our opportunities of forming opinions have been greater than his. It would be easy for us to picture the condition of British Art-manufacture no longer ago than the year 1839, when the *Art-Journal* was commenced, and when (or rather soon afterwards) we began to regard the arts of manufacture as themes

J. M. W. TURNER. R.A. PINXT

J. COUSEN. SCULPT

FISHING BOATS.

A COAST SCENE.

FROM THE PICTURE IN THE POSSESSION OF F.T. RUFFORD. ESQ.

BRITISH
7 DE 63
MUSEUM

worthy to be represented in a public journal. We have no desire to risk the charge of self-laudation, but there is scarcely a manufacturer in the kingdom who will not tell his lordship that our share in the change on which he congratulates the nation is by no means limited. Year after year, for more than twenty years, we have been earnestly striving to promote the objects his lordship warmly advocates, and to do that which the Art-schools were established to do—to show that taste was not necessarily costly; that, in reality, beauty is cheaper than deformity; that there is not only no inherent want of taste in the English mind; but that "Englishmen are not inferior to foreigners in love for Art or in capacity for appreciating it."

Our readers will think our space well filled by this quotation—though a long one—from the admirable speech of Lord Stanley:—

"Art ought not to be, and cannot be, the mere plaything of luxury, or the mere slave of wealth. If it were, I for one should care very little about it. I cannot conceive a man of sense and feeling setting great store on pleasures which cannot be shared by the great bulk, at least, of educated persons. We value Art, we honour it, we seek to promote it, because it is in its nature universal—popular in the true sense; because, like all sources of enjoyment which are intellectual and not material, it belongs to all those, and to those only, who have within themselves the power to appreciate it,—who are students and scholars, not merely purchasers and patrons. Don't let me be misunderstood. All honour to those—and in this great town, and in Lancashire, and in England generally, they are not few—who, having wealth at command, employ it in the judicious patronage of living Art. I have sometimes heard it said with a sneer of some such persons, that they do what they are doing rather from a spirit of ostentation than from a genuine feeling for the cause. I don't believe that is true, but I do not greatly care whether it be true or not. Honour, I say, to those whose ostentation—if it be such—takes a form so useful to the community, so useful to the thousands whom, though they may never see the gallery or the patron, *the picture reaches in the form of an engraving*, and who profit by the diffusion of a taste for Art. Let us secure the thought and work of the real artist, let it cost what it may. The task of reproducing that thought, and spreading it abroad among the community, will never want capable minds and ready hands, for in this respect Art has gone so far hand in hand with literature—the cheap print has kept pace with the cheap newspaper and the cheap book. Whoever writes, whoever paints, in the present day, does so not for a select few, but for the entire nation. And let me say this, that if among every civilised people Art be necessary to adorn and embellish life, it is more than ever necessary in this age and country. The characteristic of our modern life is that, while comparatively secure and peaceful, it tends continually to become more organised, and therefore more monotonous. Labour is divided to a greater extent than formerly; men in all classes—I speak of those 999 out of every 1,000 who have their living to get—take to one serious pursuit, and do that one thing during the greater part of their lives. That rule holds good in all classes, from the lawyer with his brief to the operative who tends a loom. Nobody can doubt that the results of that system are good for society as a whole, but it may be doubted whether it is equally good as regards the character of the individual man. There is a certain monotony which creates a craving for excitement and pleasure; there is a certain narrowness induced by constant absorption in one pursuit; and to satisfy that craving innocently, to counteract that narrowness, is no slight difficulty. Here it is that Art may do much. . . . . .

"For manufacturing success a certain training in Art is indispensable. Coarse and cheap fabrics may indeed go into all the markets of the world, resting on their utility and their cheapness as the sole and sufficient recommendation. For the production of such we in England have great natural and acquired advantages. But for the more refined and not less useful class of fabrics, it is not enough to have good material and honest workmanship. There must be something to please an educated eye and taste, and it is well known that, as regards these, English taste had, until late years, been a byword throughout the Continent. It is quite otherwise now."

We have before us about a score of the statements made by "committees of management" of provincial Schools of Art, all protesting in the strongest terms against those who claim to represent "my lords" at South Kensington—against "the policy of the Department." We copy, as an example, the following passages from the protest of the Paisley school; they are followed by statements of the particular grievances which impair its utility and threaten its extinction. As much may be said of a very large proportion—indeed, nearly all—of the *ninety* schools to which Lord Stanley refers.

"The establishment of Schools of Design in 1841 was the result of a parliamentary inquiry, which fully established the humiliating fact of our deficiency in taste, or in its application to manufactures. The object contemplated was the education of all classes of manufacturers in the arts of design, so as to raise the value of our manufactures by the artistic excellency of their ornamentations. This was at first attempted by subsidising the efforts of the manufacturing localities by grants of money, expended by local committees, under certain conditions. Masters were appointed by the head department, to whom fixed salaries were paid. Works of Art were collected, and the whole local administration and teaching were under strict inspection. From 1841 to 1852 eighteen schools were established in various seats of manufacturing industry, costing the public, in 1852, £20,000 per annum, including management. The grants ranged from £150 to £600. The number of pupils was 3,296, and the average cost about £3 2*s*. 6*d*. per head. The instruction was of the highest class.

"The system was entirely changed in 1852, whether wisely, or after sufficient trial, may now be doubted. At all events, it is quite clear that if the results were unsatisfactory then, they are equally so now, with the prospect of being still more so if the present policy of the Department is adhered to. The ostensible and avowed object of the re-organisation in 1852 was to make the school self-supporting by really teaching design. A Department of Practical Art was instituted, whose uniform and constant policy has been, from time to time, to reduce the direct payments to the schools in manufacturing districts, and at the same time to establish schools in any place which would accept the conditions. The original object for which public money was voted has become gradually obscured, until state aid has now been completely diverted to a '*national system of elementary drawing*,' and the maintenance of a costly Central Department of Science and Art in London, while Schools of Design, in the sense originally contemplated, are completely subverted, or left to their own resources. As the grants were withdrawn from the local schools, the parliamentary votes, in place of becoming less, have from year to year increased. While the masters' salaries have been reduced, and are now proposed to be substituted by an *uncertain* system, styled payments on results, which is sure to prove a very serious reduction of their present amount, the officials of the Central Department have been increased, and their salaries enormously augmented. The system, which was to be self-supporting, now costs the country £80,000 per annum.

"So much on the general question, and as the proposed changes affect the masters. To the school in this town these changes cannot be other than disastrous. Whatever other places may do in the way of raising funds, by the teaching of ladies and gentlemen, to support a master while he is instructing artisans who cannot afford to pay high fees, Paisley cannot hope to do much more in that way than she has done. The population is almost exclusively an artisan class, which could not pay larger fees; and the upper class is too limited to yield a paying class to supplement these. It may, no doubt, be replied that Paisley must be as able to support a school as many other places which have a smaller population. But it is quite evident that in the majority of towns where the new schools have been established, it is on the higher classes of society that the master depends for his income. He must have the artisan classes in compliance with the rules of the Department; but it is not by them, but through them, that he finds his income. The prestige and position of his connection with the Department brings him the paying classes. Those that formerly went to a private drawing-master come to him, and this is the reason that almost all those new masters are landscape painters—that department being in greatest request by young ladies and others who pay high fees. The Department encourages the masters to acquire the power of teaching landscape, knowing that that will enable them to gain the paying classes, and do the real work of a school for artisans for a non-supporting rate. As an instance of the class of schools developed under the present system, and the aid which they receive from the national grant, take the following four schools, viz., Warrington, Bristol, Liverpool, N.D., and Taunton, and take the amount produced by general teaching, which is that of the higher or paying classes, along with that drawn for elementary or public school teaching, and compare the amount from these sources with that drawn from what may be styled legitimate school of design teaching—that is, from those connected with Art-industry, and for whom alone state aid ought to be given, and we find that those schools are entirely supported by the general teaching—the artisan element being a mere fraction of the whole. In Bristol, while £200 is drawn from the paying classes, only £10 is drawn from the others. The above four schools derive from general teaching £1,176; artisan class, £107; government grants, £687. That such schools do not constitute the class contemplated by the establishment of schools of design, under the parliamentary inquiry, cannot be doubted. They are merely private drawing classes."

We extract also a passage from a letter published in the *Manchester Guardian*:—

"I see by yesterday's *Guardian* (April 8) that the grant for Science and Art is this year £122,883. It would be well if the committee of the Manchester School of Art would bestir itself in this matter, and direct the attention of your members of parliament to the extravagant waste of public money by this department of the public service. I find by the last report of the Department of Science and Art (the ninth) that the total cost to the State for the maintenance of all the provincial Schools of Art—seventy-one in number—is £10,807 5*s*. 1*d*. There are also ten provincial navigation schools, which cost £1,052 2*s*. 6*d*. The grant for these purposes is £68,401 16*s*. 2*d*. If we deduct the cost of the provincial schools of Art and navigation from the grant above given, it leaves the large remainder of £56,542 8*s*. 7*d*. to be spent in London on the schools there and on the South Kensington Museum. Is it not monstrous that more than five-sixths of the entire grant should be consumed in London? The £10,807 given above includes every payment made to Schools of Art, that is, payment to masters, to pupil-teachers, for medals and medallions, examples, prizes, &c."

Lord Stanley may indeed ascertain that of the seventy-one provincial schools perhaps seventy are discontented, fifty complaining strongly against the management at South Kensington, and forty supplying proofs that they are doing but a very small portion of the work they were established to do, and are capable of doing under a government rightly constructed and conducted. The House of Commons will, however, in 1864, institute "inquiries" before granting a large sum of money to parties who act—and are treated—as if they were entirely irresponsible to Parliament and the Country.

We shall very soon be in a condition to support these statements by a much larger collection of facts.

HISTORY OF CARICATURE AND OF GROTESQUE IN ART.

BY THOMAS WRIGHT, M.A., F.S.A.
THE ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

CHAPTER X.—The burlesque societies of the middle ages.—Their leaden money.—Witches, and their charms.—Improvement in the style of the ornamentation of the borders of pages of books in the fifteenth century, and after the renaissance.—Revival of the pigmies.—Unintentional caricature and naiveté of design in the sixteenth century.—The beam in the eye.—Political caricature not unknown in the middle ages.

In the preceding chapters we have seen how deeply the spirit of caricature and burlesque pervaded the middle ages. Hardly any object on which it could be displayed, however sacred or in itself foreign to the purpose, was free from it; and wherever pictorial representations could be introduced, caricature was sure to find a place. The love of caricature was, indeed, so great, that men of rank and wealth generally contrived to have among their personal attendants some one who was skilful in turning others to ridicule, and who contributed largely to the post-prandial amusement of the household. The minstrels, or jougleurs, also acted the part of caricaturists, and not only turned people to ridicule in their words, but employed their powers of imitation to mimic their personal defects. A sort of political caricature was thus formed, which, no doubt, was very effective, and which seems to have been dreaded by those against whom it was directed. The great barons kept their own minstrels, who would, of course, perform their duties of this description with more zeal than those who were at everybody's orders, and had only a momentary interest in turning to ridicule alternately one side or the other. Such subjects are the least likely to be committed to writing, and they are mostly long lost and forgotten, but a very curious example has been preserved in the shape of a satirical song of the time of the baronial wars under Henry III., in which a minstrel of the party of the barons caricatures, with great bitterness, some of the leaders of the court party.* Another personage was gradually introduced to take the place of satirist in the great households—that now celebrated character, the court fool, who continued to exist down to the seventeenth century.

Folly—or, as she was then called, "Mother Folly"—was one of the favourite objects of popular worship in the middle ages, and where that worship sprang up spontaneously among the people, it grew with more energy, and presented more hearty joyousness and bolder satire than under the patronage of the great. Our forefathers in those times were accustomed to form themselves into associations or societies of a mirthful character, which parodied those of a more serious character, especially ecclesiastical, and elected as their officers mock popes, cardinals, archbishops and bishops, kings, &c. They held periodical festivals, riotous and licentious carnivals, which were admitted into the churches, and even taken under the especial patronage of the clergy, under such titles as "the feast of fools," "the feast of the ass," "the feast of the innocents," and the like. There was hardly a continental town of any account which had not its "company of fools," with its mock ordinances and mock ceremonies. In our own island we had our abbots of misrule and of unreason. At their public festivals satirical songs were sung and satirical masks and dresses were worn; and in many of them, especially at a later date, brief satirical dramas were acted. These satires assumed much of the functions of modern caricature; the caricature of the pictorial representations, which were mostly permanent monuments and destined for future generations, was naturally general in its character, but in the representations of which I am speaking, which were temporary, and designed to excite the mirth of the moment, it became personal and, often, even political, and it was constantly directed against the ecclesiastical order. The scandal of the day furnished it with abundant materials. A fragment of one of their songs of an early date, sung at one of these "feasts" at Rouen, has been preserved, which contains the following lines, written in Latin and French:—

"Vir monachus in mense Julio
Egressus est e monasterio,
C'est dom de la Bucaille:
Egressus est sine licentia,
Pour aller voir dona Venissia,
Et faire la ripaille."

TRANSLATION.

"A monk in the month of July
Went out of his monastery,
It is dom de la Bucaille;
He went out without license,
To pay a visit to the dame de Venisse,
And make jovial cheer."

It appears that De la Bucaille was the prior of the abbey of St. Taurin, at Rouen, and that the dame de Venisse was prioress of St. Saviour, and these lines, no doubt, commemorate some great scandal of the day relating to the private relations between these two individuals. Towards the fifteenth century, lay societies, having apparently no connection with the clergy or the Church, but of just the same burlesque character, arose in France. One of the earliest of these was formed by the clerks of the Bazoche, or lawyers' clerks of the Palais de Justice, in Paris, whose president was a sort of king of misrule. The other principal society of this kind in Paris took the rather mirthful name of *Enfans sans Souci* (Careless Boys); it consisted of young men of education, who gave to their president or chieftain the title of *Prince des Sots* (the Prince of Fools). Both these societies composed and performed farces and other small dramatic pieces, and became, in fact, the origin of modern comedy. These farces were satires on contemporary society, and appear to have been often very personal.

Almost the only monuments of the older of these societies consist of coins, or tokens, struck in lead, and sometimes commemorating the names of their mock dignitaries. A considerable number of these have been found in France, and an account of them, with engravings, was published some years ago.* Our cut No. 1 will serve as an example. It represents a leaden

Fig. 1.—MONEY OF THE ARCHBISHOP OF THE INNOCENTS.

token of the Archbishop of the Innocents of the parish of St. Firmin, at Amiens, and is curious as bearing a date. On one side the Archbishop of the Innocents is represented in the act of giving his blessing to his flock, surrounded by the inscription, MONETA · ARCHIEPI · SCTI · FIRMINI. On the other side we have the name of the individual who that year held the office of archbishop, NICOLAVS · GAVDRAM · ARCHIEPVS · 1520, surrounding a group consisting of two men, one of whom is

Fig. 2.—MONEY OF THE POPE OF FOOLS.

dressed as a fool, holding between them a bird, which has somewhat the appearance of a magpie. Our second example is still more curious; it is a token of the *pope* of fools. On one side appears the pope with his tiara and double cross, and a fool in full costume, who approaches his bauble to the pontifical cross. It is certainly a bitter caricature on the papacy, whether that were the intention or not. Two persons behind, dressed apparently in scholastic costume, seem to be merely spectators. The inscription is, MONET' NOVA · ADRIANI · STVLTORV · PAPE (the last E being in the field of the piece), "new money of Adrian, the pope of fools." The inscription on the other side of the token is one frequently repeated on these leaden medals, STVLTORV · INFINITVS · EST · NVMERVS, "the number of fools is infinite." In the field we see Mother Folly holding up her bauble, and before her a grotesque figure in a cardinal's hat, apparently kneeling to her. It is

Fig. 3.—THE BISHOP OF FOOLS.

Fig. 4.—THE WITCH AND THE DEMON.

rather surprising that we find so few allusions to these burlesque societies in the various classes of pictorial records from which the subject of these chapters has been illustrated; but we have evidence that they were not altogether overlooked. Until the latter end of the last century, the misereres of the church of St. Spire, at Corbeil, near Paris, were remarkable for the singular carvings with which they were decorated; they have since been destroyed, but drawings of them were fortunately preserved, one of which is copied in our cut No. 3. It evidently represents the bishop of fools conferring his blessing; the fool's bauble occupies the place of the pastoral staff.

The same series of stall carvings has furnished the curious group represented in our cut No. 4, which is one of the rather rare pictorial allusions to the subject of witchcraft. It represents a woman, who must, by her occupation, be a witch, for she has so far got the mastery of the demon that she is sawing off his head with a very

* It is printed in my "Political Songs" (the Camden Society's publication).

* "Monnaies inconnues des Evêques des Innocens, des Fous," &c., Paris, 1837.

uncomfortable looking instrument. Another story of witchcraft is told in the sculpture of a stone panel at the entrance of the cathedral of Lyons, which is represented in our cut No. 5. One power, supposed to be possessed by witches, was that of transforming people to animals at will. William of Malmesbury, in his Chronicle, tells a story of two witches in the neighbourhood of Rome, who used to allure travellers into their cottage, and there transform them into horses, pigs,

Fig. 5.—THE WITCH AND HER VICTIM.

or other animals, which they sold, and feasted upon the money. One day a young man, who lived by the profession of a jougleur, sought a night's lodging at their cottage, and was received, but they turned him into an ass, and, as he retained his understanding and his power of acting, they gained much money by exhibiting him. At length a rich man of the neighbourhood, who wanted him for his private amusement, offered the two women a large sum for him, which they accepted, but they warned the new possessor of the ass that he shou'd carefully restrain him from going into the water, as that would deprive him of his power of performing. The man who had purchased the ass acted upon this advice, and carefully kept him from water, but one day, through the negligence of his keeper, the ass escaped from his stable, and, rushing to a pond at no great distance, threw himself into it. Water—and running water especially—was believed to destroy the power of witchcraft or magic; and no sooner was the ass immersed in the water, than he recovered his original form of a young man. He told his story, which soon reached the ears of the Pope, and the two women were seized, and confessed their crimes. The carving from Lyons Cathedral appears to represent some such scene of sorcery. The naked woman, evidently a witch, is, perhaps, seated on a man whom she has transformed into a goat, and she seems to be whirling the cat over him in such a manner that it may tear his face with its claws.

Among the most interesting of the mediæval burlesque drawings are those which are found in such abundance in the borders of the pages of illuminated manuscripts. During the earlier periods of the mediæval miniatures, the favourite objects for these borders were monstrous animals, especially dragons, which could easily be twined into grotesque combinations. In course of time, the subjects thus introduced became more numerous, and in the fifteenth century they were very varied. Strange animals still continued to be favourites, but they were more light and

Fig. 6.—BORDER ORNAMENT.

elegant in their forms, and were more gracefully designed. Our cut No. 6, taken from the beautifully-illuminated manuscript of the romance of the "Comte d'Artois," of the fifteenth century, which has furnished us previously with several

Fig. 7.—A TRIUMPHAL PROCESSION.

cuts, will illustrate our meaning. The graceful lightness of the tracery of the foliage shown in this design is found in none of the earlier works of Art of this class. This, of course, is chiefly to be ascribed to the great advance which had been made in the art of design since the thirteenth century. But, though so greatly improved in the style of Art, the same class of subjects continued to be introduced in this border ornamentation long after the art of printing, and that of engraving, which accompanied it, had been introduced. The revolution in the ornamentation of the borders of the pages of books was effected by the artists of the sixteenth century, at which time people had become better acquainted with, and had learnt to appreciate, ancient Art and Roman antiquities, and they drew their inspiration from a correct knowledge of what the middle ages had copied blindly, but had not understood. Among the subjects of burlesque which the monuments of Roman Art presented to them, the stumpy figures of the pigmies appear to have gained special favour, and they are employed in a manner which reminds us of the pictures found in Pompeii. Jost Amman, the well-known artist who exercised his profession at Nuremburg in the latter half of the sixteenth century, engraved a set of illustrations to Ovid's Metamorphoses, which were printed at Lyons in 1574, and each cut and page is enclosed in a border of very fanciful and neatly-executed burlesque. The pigmies are introduced in these borders very freely, and are grouped with great spirit. I select an example (Cut No. 7), a scene which represents a triumphal procession—some pigmy Alexander returning from his conquests. The hero is seated on a throne carried by an elephant, and before him a bird, perhaps a vanquished crane, proclaims loudly his praise. Before them a pigmy attendant marches proudly, carrying in one hand the olive branch of peace, and leading in the other a ponderous but captive ostrich, as a trophy of his master's victories. Before him again a pigmy warrior, heavily armed with battle-axe and falchion, is mounting the steps of a stage, on which a nondescript animal, partaking somewhat of the character of a sow, but perhaps intended as a burlesque on the strange animals which, in mediæval romance, Alexander was said to have encountered in Egypt, blows a horn, to celebrate or announce the return of the conqueror. A snail, also advancing slowly up the stage, implies, perhaps, a sneer at the whole scene.

Nevertheless, these old German, Flemish, and Dutch artists were still much influenced by the mediæval spirit, which they displayed in their coarse and clumsy imagination, in their neglect of everything like congruity in their treatment of the subject, with regard to time and place, and their naïve exaggerations and blunders. Extreme examples of these characteristics are spoken of, in which the Israelites crossing the Red Sea are armed with muskets, and all the other accoutrements of modern soldiers, and in which Abraham is preparing to sacrifice his son Isaac by shooting him with a matchlock. In delineating scriptural subjects, an attempt is generally made to clothe the figures in an imaginary ancient oriental costume, but the landscapes are filled with the modern castles and mansion houses, churches, and monasteries of western Europe. These half-mediæval artists, too, like their more ancient predecessors, often fall into unintentional caricature by the exaggeration or simplicity with which they treat their subjects. There was one subject which the artists of the period of this regeneration of Art seemed to have agreed to treat in a very unimaginative manner. In the beautiful Sermon on the Mount, our Saviour, in condemning hasty judgments of other people's actions, says (Matt. vii. 3—5), "And why beholdest thou the mote that is in thy brother's eye, but considerest not the beam that is in thine own eye? Or how wilt thou say to thy brother, Let me pull out the mote out of thine eye, and, behold, a beam is in thine own eye? Thou hypocrite, first cast out the beam out of thine own eye, and then shalt thou see clearly to cast out the mote out of thy brother's eye." Whatever be the exact nature of the beam which the man was expected to overlook in his "own eye," it certainly was not a large beam of timber. Yet such was the conception of it by the artists of the sixteenth century. One of them, named Solomon Bernard, designed a series of woodcuts illustrating the New Testament, which were published at Lyons in 1553; and the manner in which he treated the subject will be seen in our cut No. 8, taken from one of the illustrations to that book. The individual seated is the man who has a mote in his eye, which the other, approaching him, points out; and he retorts by pointing to the "beam," which is certainly such a massive

object as could not easily have been overlooked. About thirteen years before this, an artist of Augsburg, named Daniel Hopfer, had published

Fig. 8.—THE MOTE AND THE BEAM.

a large copper-plate engraving of this same subject, a reduced copy of which is given in the cut No. 9. The individual who sees the mote in

Fig. 9.—THE MOTE AND THE BEAM, ANOTHER TREATMENT.

his brother's eye, is evidently treating it in the character of a physician or surgeon. It is only necessary to add that the beam in his own eye is of still more extraordinary dimensions than the former, and that, though it seems to escape the notice both of himself and his patient, it is evident that the group in the distance contemplate it with astonishment. The building accompanying this scene appears to be a church, with paintings of saints in the windows.

It was in this regeneration of Art, however, that the political caricature took its rise. As I have observed before, the caricature of the middle ages was necessarily general in its character, because only one copy of the particular satire was given to the world, and that was placed on a monument which was destined to last for ages. If it had been directed against an individual, or against a political party, and had referred to passing events, it might never have met the eyes of those whom it was intended to affect or interest, and in a year or two its meaning would have been forgotten, and it would serve no purpose. It was only after the art of engraving became generally employed, and copies might be multiplied to any extent, and distributed at will, that a pictorial caricature could be of any value in politics or personal contests.

THE SEVEN CHURCHES OF ASIA MINOR.

THYATIRA.

The situation of Thyatira was for a considerable period a matter of dispute. During many centuries its site was unknown, and supposed to be entirely lost. When interest was revived regarding the Seven Churches, speculation began to be busy as to the geographical position of Thyatira. Ruins in various parts of Asia Minor were christened with the name of this city, and one locality, very much to the south of the town now recognised as Thyatira, was for a length of time esteemed the veritable site. The modern town, Ak-Hissar, has been proved to be the *locum-tenens* of the city to which St. John addressed his warning.

The foregoing facts will prepare the reader for the further and disappointing information, that of all the Seven Churches, Thyatira, or rather Ak-Hissar, presents the smallest amount of interest to the Christian traveller or antiquarian. When Chandler visited Asia he was scared away from the valley of the Lycus by the presence of the plague. When Texier visited it, he considered this place sufficiently honoured with a single line in his chapter "Lydie." A glance at the accompanying engraving of Thyatira (Ak-Hissar) will inform the eye almost as thoroughly as an actual visit to the place would, both as to its present appearance, and also as to the amount of "remains" that bear evidence to the apocalyptic age. The artist has happily seized upon the most favourable spot for presenting in one view a picture of ancient Thyatira, and modern Ak-Hissar, though it must be noted that the circular tower to the right of the engraving has no claim upon our interest, as it is nothing better than the ruin of a windmill. The caps of pillars, fragments of plinths, and remains of friezes scattered about the ground in various parts of the suburbs, or otherwise turned to account in the walls and buildings of the modern town, are the only evidences which the traveller can now discover of the once thriving city. Sir C. Fellowes remarks that Ak-Hissar teems with relics of an ancient splendid city. The statement is certainly correct, but not appreciable to the eye of an ordinary traveller. It requires the taste and the patient search of an antiquarian to discover in this town the teeming evidences to which Sir C. Fellowes alludes. We are ordinarily satisfied if we can find but one ruin of stately importance on the site of an ancient city. It is in vain that we look for one at Thyatira. Regarded as a town, its buildings are entirely modern. No amphitheatre, no castle, no temple, no traces even of walls, have survived and braved the centuries. Its prosperity has been its destruction, in antiquarian sense. Paradoxical as this may sound, it is strictly true; and, moreover, it is true with reference to all the cities of the Seven Churches.

The remains of the apocalyptic cities are most perfect in those places from which trade has departed, and which have, consequently, fallen into decadence. Smyrna, Philadelphia, Pergamos, and Thyatira are still thriving commercial markets. Sardis, Laodicea, and Ephesus are deserted. Classic remains are most abundant in the latter; from the former they are almost entirely swept away. The truth of this observation may be still further demonstrated by a comparison of the four still flourishing cities. In proportion to their modern prosperity is the destruction of their antiquities. Pergamos, the least commercial and progressive, is the most rich in ruins. Philadelphia, on the highway from the interior to the Mediterranean, retains very few objects of interest. Smyrna has slipped away from its ancient sites; but where the modern town has come in contact with Roman or Grecian architecture, it has consumed and destroyed it. So also in Thyatira. A thriving trade and a most fertile situation have fostered an increasing modern town, and the destruction of the ancient city has been the consequence. This may, perhaps, be regarded as a natural consequence, and by some persons it would be called inevitable. If natural, it is to be regretted; but if considered inevitable, we are driven to the conclusion that in the midst of modern civilisation there still lingers an immense amount of barbarism. The blank disappointment which any traveller must experience in visiting the modern Thyatira is precisely the same feeling that centuries hence would have filled the mind of any stranger to our national cities, had there not, happily, been re-awakened during the present century, both in England and on the Continent, a reverential regard for the temples and shrines, the castles and the abbeys, which, even in their ruins, are the ornaments of Europe, and the landmarks of a country's history. It is to be feared that this conservative tendency is not yet sufficiently indoctrinated into men's minds. Wonderful as are the changes now being effected in Paris, many a time-worn relic of ancient days, associated with French history, has been swept away, for the loss of which the stateliest Napoleonic boulevard can make but poor atonement.

Progress and the requirements of commerce have in like manner made civic prosperity the greatest enemy to the rare old antiquities of London. In Manchester, in Bristol, in Newcastle, and in many other provincial towns, the most splendid specimens of mediæval domestic architecture have been levelled to the ground in order to clear a space for buildings, monsters in size, and monstrous in taste. It is to be hoped that the tide of destruction is checked at last, and that we are not doomed in England to witness such a spectacle as Thyatira exhibits in the total annihilation of the stately edifices of classic ages.

The town is situate in one of the most fertile valleys of Asia Minor. It is seated in the north of Lydia, on the river Lycus; and on the road leading from Sardis in the south, to Germa, north. It is 26 miles north of Sardis, and 56 miles north-west of Smyrna. The contiguity of Thyatira and of Pergamos to Smyrna accounts to us for the present prosperity of these places. Communication with the sea-board being easy, the roads good, and the distance short, there is every convenience afforded by nature to the lethargic Turk for conveying his produce to the great port of Smyrna.

Thyatira is embosomed with hills, in the midst of the extensive plain to the north of the river Hermus which is famous throughout the country for its fertility and fruits. Cavalcades of camels laden with the produce of Thyatira may be continually seen threading their way through the narrow streets and bazaars of Smyrna, conveying their loads to the Frankish quarter, to be bartered to the Greek and French merchants. Strabo, in speaking of Thyatira, calls it a Macedonian colony. It is said that Seleucus Nicator gave it the name "Thyatira" because it happened that he was resident there when he received intelligence of the birth of a daughter (θυγάτηρ). It is now considered that the assertion of Strabo is incorrect, and that the city, known by a variety of names, existed long before the Macedonian conquests. It probably belonged to Mysia. After the time of Antiochus Nicator it rose into importance, although comparatively little is known of it prior to the Roman conquest of Asia. It is in its conquest that Thyatira first appears as a place of note on the page of history. Turning to the engraving, the reader catches sight of the slopes upon which Antiochus the Great mustered his hosts prior to the fatal battle with the two Scipios that crushed his power, and led to his untimely death. The plain of Thyatira must ever be associated with the name of Antiochus. If St. John has made it a place of interest to the Christian historian, Antiochus has invested it also with stirring interest to the student of ancient history. In that plain, and present in the battle, were three of the most famous men of the second century before Christ—Antiochus the Great, Hannibal, Scipio Africanus. Lucius Cornelius Scipio (Asiaticus), the brother of Africanus, was there likewise: indeed, it was he that commanded the Roman army, Africanus having merely accompanied him in the subordinate capacity of his lieutenant. Upon that field were confronted once more Hannibal and his conqueror! Both the former commanders of the mighty armies that met upon the field of Zama, and there decided the conflict between Rome and Carthage, met again in the plain of Thyatira,

THO$ ALLOM. PINXT

A. WILLMORE. SCULPT.

THYATIRA.

FROM THE COLLECTION OF G. VIRTUE. ESQ.

LONDON. JAMES S. VIRTUE.

BRITISH
7 DE 63
MUSEUM

and both as friends and attendants upon other generals!

At the present period Thyatira contains about eleven hundred houses and three or four hundred huts. As already stated, it possesses nine mosques, and only one Greek church, if the wretched structure honoured by that title may be admitted to deserve it. There are a few Greek and Armenian priests in Thyatira, which ecclesiastically is under the jurisdiction of the Bishop of Ephesus, who is here entitled Αρχιερευς. Christianity certainly has a resting-place in Thyatira—it has its priests—it has its church; but anything more miserable than the attitude it assumes it would be hard to conceive. The staple trade of the town is traffic in cotton wool, and in dyed goods. It was the purple dye of Thyatira—its particular commerce—which first brought the place into contact with Christianity. When St. Paul was at Philippi—"On the sabbath day we went out of the city by a river side where prayer was wont to be made, and we sat down and spake unto the women which resorted thither. And a certain woman, named Lydia, *a seller of purple*, of the city of Thyatira, which worshipped God, heard us, whose heart the Lord opened, that she attended unto the things which were spoken of Paul. She was baptised, and her household," &c. The common tradition of the church has been that Lydia's presence at Philippi, when St. Paul happened to be there, was the direct means of the Gospel of Christ being made known in Thyatira. She and her household having been baptised would be certain to make known the truths which they had learned, as soon as their commercial engagements at Philippi in selling purple stuffs brought from Thyatira had terminated, and they had returned to that place. She, "whose heart the Lord opened," and who received Paul and Silas into her house, may with confidence be assumed to have been the first Christian missionary in Thyatira.

The message to the Church of Thyatira (Rev. ii. 17—29) is the fullest of any penned by St. John. Its phraseology is very remarkable. "Thou sufferest that woman Jezebel, which calleth herself a prophetess, to teach and to seduce my servants." "Unto you I say, and unto the rest in Thyatira, as many as have not this doctrine, and which have not known the depths of Satan," &c. It is probable that these terms are used with the same meaning as "the doctrine of the Nicolaitanes, which I hate," that was alluded to in the description of Pergamos. The same errors most probably affected these neighbouring churches, and the sin of Jezebel was akin to the sin of "the doctrine of Balaam." "Jezebel" is here used as a generic term, just as the "Virgin Daughter," the "Bride and Spouse" are elsewhere used. "When Joram saw Jehu, he said, Is it peace, Jehu? And he answered, What peace, so long as the whoredoms of thy mother Jezebel and her witchcrafts are so many?" As the term "Virgin" and "Virgin Daughter" were symbolically used to express purity of life and purity of religious service—as the term "Bride" was significant of devotion and self-dedication to the service of "one Lord"—so "Jezebel" was a term used to signify infidelity of heart and impurity of life. Such infidelity, we know, abounded among professed Christians in Pergamos; and it is evident, from the expression here used by St. John, that the Christians of Thyatira, in a similar manner, had used their Gospel liberty for a cloak of maliciousness. Self-indulgence seems to have been the besetting sin of these infant Asiatic churches. The "depths of Satan" is probably an allusion to the errors of doctrine coupled with it; for, according to Epiphanius, the faith of the people of Thyatira was corrupted through the teaching of the agents of Montanus, who professed himself to be the promised Paraclete.

That the church in this place became terribly corrupt there can be no doubt; nevertheless, although ancient Thyatria has perished and passed away, the early alliance between commerce and Christianity which planted the knowledge of the Gospel of Christ in this city has survived, and still preserves in modern Ak-Hissar a few who "hold fast till I come."

J. M. Bellew.

THE LIVERPOOL INSTITUTION OF FINE ARTS.

FIRST EXHIBITION.

The "Liverpool Institution of Fine Arts" is now the only existing Fine Art society in Liverpool. It is not, as many supposed, an amalgamation of the two former societies, but is the scheme of a number of gentlemen who, while being for the most part patrons themselves, take a general interest in the advancement of Art. Towards the close of the last exhibition season the "Society of Fine Arts" and the "Academy" found it necessary to give way to each other in some form at least, and the result was that the supporters of both institutions united in friendly councils, and established the present institution. The artist-members of the Liverpool Academy, though courteously invited and pressed to join, declined; consequently, as the latter will have no annual exhibition, they cease to exert any influence on their profession. Though "outsiders," however, they still keep up their existence as a body—to what end remains to be seen.

The new institution has opened its first exhibition in the Academy's rooms at Old Post Office Place. Doubtless when the new institution has acquired solidity and strength, an effort will be made to obtain a suitable building for future exhibitions. The committee are almost all men of wealth and local standing, and it is not unreasonable to suppose that steps will ere long be taken to raise a worthy structure for this purpose. In forming the new institution the interests of life-members and subscribers were taken into account, and satisfactorily settled; and by admitting the artist-members of the former societies to the full privileges of the above, all differences have been happily merged.

There are twelve hundred and forty works of Art exhibited, one-fifth of which are by foreign artists resident in France, Belgium, Holland, and Germany. Foreign Art rarely appears in such strength in any British exhibition as it does in this. In addition, two hundred acceptable pictures were at the disposal of the hanging committee, but space could not be found for them. As it is, the walls and staircase are crowded to the very entrance.

The following pictures, exhibited at the Royal Academy this year, are on the walls of the present exhibition:—'Burial of a Christian Martyr in the time of Nero,' by E. Armitage; 'Taking Notes,' by Sant; Holman Hunt's portrait of the Right Hon. Mr. Lushington; 'Desdemona's Intercession for Cassio,' by H. W. Pickersgill; 'Music,' by S. A. Hart; with contributions by F. R. Lee, A. Cooper, J. B. Pyne, J. W. Oakes, F. Leighton, and others. A large fruit piece by Lance, 'The Heirloom,' occupies the central place of honour. In the water-colour department there are some fine specimens, among which is Mr. Tidey's large historical drawing of 'Christ blessing Little Children.' It cannot, however, be said that the present exhibition is fertile in high-class pictures. Strange to say, the only historical work which, by its treatment, can be considered as such, is a picture by a lady. 'The Escape of Lord Nithsdale from the Tower,' by Miss E. Osborn, approaches the vigour of E. M. Ward's paintings of this class. This picture is well hung, and proves, on the whole, the superiority of lay hangers to the professional triads which are yearly elected by academic bodies.

Some of the foreign pictures are deserving of more detailed notice, as they are for the first time exhibited in England, but our space prevents us. 'Lost Labour,' by G. Schesinger, is more English in its look than any of the other pictures by foreign artists. It represents a liveried domestic of last century, grown portly in his master's service, making love in an imploring attitude to one of the young housemaids, who leans upon the back of a chair in a callous mood. He is evidently conceited enough to consider that his scarlet coat, powdered wig, and clasped hands, will ensure him success; if not, it is apparent that he is a too comfortable-looking individual to allow a refusal to pain him much. Perhaps this is the most attractive of the foreign pictures exhibited in the rooms; but there are others well worthy of note.

For obvious reasons the artists of local note are not in strength this year; but we must not omit to notice a half-length portrait of a Liverpool merchant, by Mr. J. Robertson, of the Liverpool Academy. This portrait is one of the finest specimens of colour in the gallery, and has evidently been finished with great care. The works of the other artists have to be carefully looked for, owing, for the most part, to their Pre-Raphaelite nature. 'In a Wood,' by John Lee, is a large picture of photographic finish, but not strong enough in shadows. Another ambitious picture, by the same artist, is entitled 'The Bookstall,' which, though exhibiting the "leathery" tendency which is a fault of one branch of the Pre-Raphaelites, demonstrates capabilities for better things. The other artists who exhibit pictures noticeable for their care and finish are Messrs. J. E. Newton, Bond, and Davis. The department of sculpture is more prominent this year than it usually is in Liverpool exhibitions.

If the exhibition is to be judged by the amount of pictures sent in—which for the most part display cleverness and versatility, but the greater part of which are scarcely admissible to the first rank—it must be considered a successful one. As an inaugural exhibition it might, however, have secured the wider co-operation of London artists. There is no important work which can take precedence in the spectator's estimation. We can scarcely suppose that the cessation of the prize system has had anything to do with this; yet many will consider that the new institution has made a judicious beginning in the discontinuance of the prize. In the strife for precedence between landscape and portraiture, between historical and domestic, between Pre-Raphaelite and Post-Raphaelite, it is at all times a matter of difficulty to make an award without endless grumbling accompanying it. It would seem, therefore, that the Liverpool Institution has taken warning from past experience.

CORRESPONDENCE.

To the Editor of the "Art-Journal,"

THE LIVERPOOL ACADEMY.

Sir,—I shall esteem it a favour if you will allow me space for a few words in explanation of the changes which have taken place in the management of the Liverpool Exhibition.

A statement in a late number of the *Art-Journal* has probably led many to suppose that there is an amalgamation between the Liverpool Academy and the Liverpool Society of Fine Arts. Such, however, is not the case: there is no amalgamation. The members of the Liverpool Academy have, for the present, discontinued their own exhibition, and will not take any part in managing the forthcoming one, but they remain together as a society of artists.

The Liverpool Society of Fine Arts, on the other hand, no longer exists; it is, as a society, entirely broken up; but some of its leading members are upon the committee of a newly-formed society, who will conduct the forthcoming exhibition under the title of the Liverpool Institution of Fine Arts. The committee of management consists of twenty-four gentlemen, not artists.

And, lastly, Mr. J. T. Eglington, the late secretary to the Academy, has left the Academy, and taken the acting secretaryship of the new institution. I remain, yours, &c.,

James Pelham, Jun.,
Liverpool. Secretary to the Academy.

[We believe Mr. Pelham's statement to be substantially correct; the paragraph in the *Art-Journal* which has called forth his letter was written under the impression, and with the earnest hope, that the differences between the two Art-corporations of Liverpool were healed, and that the public would have evidence of this in the exhibition of the Institution of Fine Arts. It is much to be lamented that the elder association—the Academy—should continue to refuse the right hand of fellowship held out by their younger brethren.—Ed. *A.-J.*]

THE BIRMINGHAM EXHIBITION.

We are reluctantly compelled to postpone our notice of this Exhibition.

ART IN IRELAND, SCOTLAND, AND THE PROVINCES.

DUBLIN.—The head-mastership of the School of Art in this city will soon be vacant by the retirement of Mr. McManus, whose pupils propose presenting him with a testimonial.

GLASGOW.—The recent minutes of the Department of Art are creating much stir among the friends and supporters of the School of Art in this city; the withdrawing of the grant is regarded as most unfavourable for the future welfare of the institution.

BRADFORD.—The committee for erecting a statue of the late Richard Oastler—whose name will long be gratefully remembered in the large manufacturing districts for his exertions on behalf of children employed in the factories—have given Mr. T. B. Phillip, of London, the commission to execute it. The design takes the form of a group, of which the figure of Oastler will be the centre. The memorial is to be of bronze.

BRIGHTON.—The annual exhibition of the Society of Artists established in this fashionable watering-place was opened in the month of September, with a collection of upwards of four hundred works of Art of various kinds. Following the example of the Royal Academy—one, however, which would be "better honoured in the breach than the observance"—the opening of the exhibition was preceded by what is termed an "inauguration dinner," presided over by the Mayor of Brighton, and attended by a considerable number of the inhabitants. The contributions to the picture gallery of the works of London artists were few; among them were included E. M. Ward's small *replica* of 'Charlotte Corday going to Execution,' 'The Penitent,' W. E. Frost, A.R.A., A. H. Weigall's 'Elaine,' R. Collinson's 'Summer Ramble,' 'The Last of the Abencerages,' by H. Tidey, 'Dublin Bay,' by E. Hayes. The local artists muster strongly, the more prominent being R. H. Nibbs, with marine and coast scenes; the brothers Earp, Bennet, Mason, G. De Paris, P. W. Woledge, J. H. Scott, and others, with landscapes, architectural subjects, &c. &c. The exhibition, upon the whole, is considered good; we trust it will prove more pecuniarily successful than previous occasions seem to have done.

KIDDERMINSTER.—A lecture on "The Origin and Intention of Schools of Art" was delivered on Thursday, 17th September, at the Public Rooms, Kidderminster, by Mr. Joseph Kennedy, master of the School of Art. The lecture was well attended, and at the conclusion a vote of thanks to Mr. Kennedy was proposed by the Rev. Edward Parry, and carried unanimously.

LIVERPOOL.—A new application of enamelled slates, says a Liverpool paper, has been introduced by Mr. W. O. Carter, of Norton Street, from the design of Joseph Boult, Esq., architect, at the entrance to Messrs. Agnew and Son's exhibition rooms, Liverpool and London Chambers, which will repay inspection, it being a most beautiful imitation of the costly serpentine marble.

NORWICH.—At a recent meeting of the town council, the subject of the School of Art was brought under notice. Mr. Field formally announced that the government had taken away fixed payments to the amount of £105 per annum, and had given them payments depending upon examination, which would probably bring them in about £12 10s., leaving something like £95 short. The result must be that unless the citizens were prepared to make up that deficiency, the corporation must stop their School of Art. The principle upon which the Department was making allowances to the country, it seemed to him, was so devised as to keep all the money for South Kensington, in order to avoid the necessity of their going to government for more money. The mayor recommended that proper notice should be given, so that the whole matter might be brought before the corporation in a regular manner.

SHEFFIELD.—We regret to hear that Mr. Young Mitchell, the able master of the Sheffield School of Art, has been compelled by ill health to resign.

SUNDERLAND.—The School of Art in this town, though only two years of age, has ceased to exist.

WINCHESTER.—It is in contemplation to restore the fine ancient Cross in this city. Mr. Gilbert Scott, R.A., has been applied to with reference to undertaking the work.

YORK.—The annual meeting of the School of Art has been held in the rooms of the school, the Archbishop in the chair. His Grace said he could not sympathise with the report, and the sanguine language in which it spoke of the stride which the institution had made from 99 to 111 pupils. In the course of his address he alluded to the demand for beauty in the market. They might depend on it, he remarked, that "ugliness was going out of fashion."

MINOR TOPICS OF THE MONTH.

MR. HENRY COLE, C.B., has made the following appointments in the Science and Art Department, South Kensington:—Mr. G. Wallis, late master of the Birmingham School of Art, has been appointed an assistant keeper of the Museum; Mr. R. H. S. Smith, M.A., has been promoted from an assistant keeper to be keeper of the Museum, and in charge of the Educational Museum; Mr. C. B. Worsnop, clerk to the travelling collection, to be an assistant keeper; and Mr. R. Laskey, clerk to the Art Library, to be an assistant keeper in charge of the Art Library. Mr. George Wallis, who is described as *late* master of the Birmingham school, ceased to be master of that school several years ago. It reads better, however, so to describe him than as "*vendor of photographs*," the office he has held until now in the Department of Science and Art. Yet all persons except "my lords" and their viceroy knew that in Mr. Wallis they had an officer capable of discharging the highest duties as Art teacher; for that reason they placed him in the position of photograph seller—a post which the humblest of its porters might have filled. Few men in England are better acquainted with the requirements of Art-manufactures, or of the way in which such requirements may be best administered to. He has, however, we believe, no pretensions to familiarity with antique works, and is certainly not so well qualified for the position of "deputy keeper of the *Museum*" as for other posts in "the Department;" therefore he is made "deputy keeper." Who "Mr. R. H. S. Smith, M.A." is we cannot pretend to say. Mr. Henry Cole is no doubt aware of some peculiar fitness on his part (nobody else is), and so appoints him in the room of Mr. Robinson, F.S.A., &c., late keeper. In Mr. Robinson the public had a servant eminently qualified for the duties that devolved upon him. It is to his indefatigable industry, no less than to his sound and matured knowledge, that we are mainly indebted for the value of the Museum. The "Loan Collections" were of his gathering; he has the confidence of every collector in the kingdom. The reasons for his dismissal are as yet secret; it is impossible, however, that the annual grant will be passed by Parliament without inquiry why and wherefore this valuable public servant has been shelved by being converted into a sort of referee when purchases are to be made—retaining his original salary, and being consequently—silent.

MR. SHEEPSHANKS has died "full of years and honours," although none of his honours were derived from his country, except those that will be recorded in its history of Benefactors. He lived long enough to witness much of the happiness he had bestowed and the good he had done: the value of his gift will endure as long as Art is a blessing. Glory to his name, humble though it be! His biography can be neither long nor varied; we shall, however, endeavour to do justice to his memory.

"THE INTERNATIONAL BUILDING."—It is said that the building has been sold to the "Alexandra Park Company," to make at Muswell Hill a "rival" to the Crystal Palace. "Hyperion to a satyr!" The domes have been stripped of their glass, but at South Kensington there is little or no other evidence of demolition.

THE ROYAL ACADEMY.—We learn with much regret that the Council of the Royal Academy have refused to admit ladies as students in the schools. This resolution can be defended on no grounds whatever, but is discreditable to the members equally as artists and as gentlemen. Moreover, a very large number of the most attractive works in the exhibitions are the productions of ladies; we need mention only those of Mrs. Ward, Miss Osborn, Miss Solomon, and the Misses Mutrie. Art is not the only profession in which women have of late years achieved distinction: and to exclude them from the means of attaining it by help of the Royal Academy is equally irrational and unbecoming. When the Academy has been reformed, and wisdom pervades over its councils, women will not only be received there as students but as members. Members of the Royal Academy women have been, and will be again.

THE INAUGURATION OF THE STATUE OF THE PRINCE CONSORT, at Guernsey, has been almost as great a triumph for the sculptor—Joseph Durham—as was the ceremonial of uncovering the group in the Horticultural Gardens. To honour the occasion, all the magnates of the Channel Islands assembled. It was a very grand affair, "the procession" being composed of the naval and military, the several institutions, schools, and clubs, and, in short, nearly the whole population of Guernsey and its island-sisters—the Lieutenant-Governor presiding. We may imagine the modesty of the artist being somewhat tested when, just as a band of mariners "unveiled" the work, his Excellency, taking Mr. Durham by the hand, thus introduced him to the crowd—"Here is the sculptor of the beautiful statue about to be displayed to the eyes of all. I am proud and happy to call him my friend." Truly Mr. Durham has had two great days, such as have rarely fallen to the lot of a British sculptor.

THE HEART OF ENGLAND was glad to know that Her Majesty the Queen was present at the inauguration of Marochetti's statue of the Prince Consort, at Aberdeen, on the 13th of October.

THE ROYAL WEDDING PRESENTS, the various beautiful and costly gifts that were presented to the Princess of Wales on her marriage, and which her Royal Highness was so graciously pleased to exhibit to the public at the South Kensington Museum, have been admirably photographed by Thurston Thompson; and the photographs, which are large and important, as well as admirably executed, have been published by the London Stereoscopic and Photographic Company. These photographs are twenty-five in number, and they comprehend all the more important "presents." Nothing can surpass the brilliancy of these fac-simile jewels, or the fidelity with which every individual object is reproduced, so that these photographs constitute a permanent exhibition of one of the most interesting collections that ever was formed. To goldsmiths such pictures as these are peculiarly valuable, both as portraits of triumphs in their art and as most suggestive authorities for study. Amongst the most interesting of this group we may particularise the photograph of the diamond and opal ornaments, arranged and set from designs by the lamented Prince Consort; and the beautiful set of jewels presented by the King of Denmark, which includes the famous Dagmar Cross. Another most attractive pair of photographs are those from the portraits of the Prince and Princess Frederick William of Prussia, the originals of which, painted in oils and set in jewels, were presented by their Royal Highnesses themselves. We cordially commend these fine works to the attention of our readers, and we congratulate the Stereoscopic Company on the triumphant success with which they have produced them.

RAFFAELLE'S CARTOONS.—Mr. Tegg has recently issued a series of engravings of these celebrated compositions. We assume the prints to be reproductions of those executed by Lepicié, Claude du Bosc, and others, whose names they bear, early in the last century; for we can scarcely suppose the original plates still in existence, though they may be. On the other hand, if they are not extant, the policy of re-engraving them must be questionable, as they are far inferior to those executed by Holloway, sets of which, in excellent condition, the plates having been retouched, might latterly be purchased for one guinea. What Mr. Tegg's series sell for we know not, but doubtless far below this sum; if so, they are sure to find their way into the abodes of those possessing only limited means, as they deserve to do, if only for the sake of the subjects.

THE LIONS!—The public was agreeably surprised during the past month to find a huge "boarding" placed round Trafalgar Square. It was received as evidence that Sir Edwin Landseer had awakened from his sleep, and that the lions were about to be in their places. Soon, however, it was ascertained that the paviour and not the painter was busied in finishing the very ill-used locality, and the public was doomed to another disappointment.

Statue to Earl Fortescue at Exeter.—A statue has been erected to the memory of the late Earl Fortescue, K.G., at Exeter. It is executed in Sicilian marble, by Mr. E. B. Stephens, one of the many "first-class" artists to whom Devonshire has given birth. The earl is represented in the act of speaking, his left hand resting on his hip, and his right firmly grasping the robe in which he is habited. Around his neck is the Order of St. Patrick, and the left leg, which is advanced, exhibits the Garter. The base of the statue is of Devonshire granite, and was cut by Messrs. Easton, of Exeter. Messrs. Ware and Son, builders, of Exeter, gave the foundation upon which the memorial rests.

Mr. Mulready, R.A.—As already stated in our columns, it is proposed to form, in the spring of next year, at the South Kensington Museum, an exhibition of as complete a collection of the works of Mulready as it is possible to get together. The assistance of proprietors of the artist's works is invited. An exhibition of Mulready's drawings and pictures took place, in 1848, at the Society of Arts, Adelphi; but since then his works, and especially his life-studies, have largely increased. A nucleus of a complete collection already exists at South Kensington in the numerous pictures and drawings given to the nation by Mr. Sheepshanks and Mr. Vernon. An excellent photograph of the great painter was taken by Messrs. Cundall and Downes a few months before his death. It is an exceedingly agreeable likeness, and is issued in two or three sizes.

Mrs. J. E. Freeman, a lady whose works in sculpture are well known and highly estimated in Rome, where she resides, has brought to England several models of very great excellence, which she desires to submit to British producers of Ceramic Art and of works in silver. They are principally groups of children, auxiliaries to vases, &c., modelled with great ability, and arranged with rare skill, being in all varieties of attitude. Her chief production is a large vase, at present in wax; it consists of about thirty figures surrounding a vine, the little ones having partaken freely of the juice of the grape, and exhibiting its effects—from the external signs of mere joyousness, to the influence that extends the drinkers at the foot of the tree; thus teaching a lesson somewhat akin to that of the helots of Sparta. The work is unquestionably one of exceeding merit, modelled with a free hand, and exhibiting rich fancy as well as thorough knowledge of Art. We know of no artist so perfect in delineating children.

New Designs for Monumental Memorials.—Our attention has been invited to a collection of perfectly new and original designs for monumental memorials of every variety of character, and suited as well for erection within churches as for the requirements of cemeteries and churchyards, by Mr. J. Forsyth, sculptor, of London. They are the designs that have been long and greatly needed, and they can scarcely fail to effect a decided improvement in the memorials that are generally in use. Mr. Forsyth has not published his collection of designs, but he is prepared to send them to persons who may apply to him; and he also has circulated them through a wide circle of friends. We may add, that Mr. Forsyth, whose clever and effective works obtained two medals at last year's Great Exhibition, has already produced a numerous series of monuments, all of them of singular merit, and all of them distinguished by their suitableness both as commemorative memorials and as accessories of ecclesiastical edifices. Mr. Forsyth is also an architectural sculptor, and at the present moment he is engaged upon many important works, all of them of great beauty, for the restoration of Chichester Cathedral. In a concise circular that he has issued, we observe that Mr. Forsyth specially adverts to the introduction of Heraldry into his monumental compositions; and he states that the superintendence of the heraldry in his monuments has been undertaken by his friend, the Rev. Charles Boutell, the author of the manual on that subject which was recently reviewed by us in the columns of this Journal.

The Winter Exhibition.—Mr. H. Wallis will open this exhibition on or about the 1st of November, at the gallery in Pall Mall. His efforts last year were eminently successful, and we cannot doubt that the approaching exhibition will be of great excellence. Few men have better opportunities of collecting good works, and none have more experience in ministering to public taste. His exhibitions have, indeed, become paramount among the Art-attractions of the Metropolis, while they are of high importance as marts where the true works of artists may be obtained without peril of fraud.

A New Art-fashion.—At the funeral of Professor Cockerell it startled the attendant crowd to notice that each of the pall-bearers, as he advanced to meet the body, had a circlet of yellow *immortelles* thrust into his hand, which he was expected to hold, while with the other hand he held the pall. The effect was by no means solemn or impressive; it gave a theatric rather than a dignified character to the solemn scene, and made the eight eminent artists and architects look ridiculous. The mistake was not of their making; it was a whimsical fancy on the part of the "funeral furnisher," and will not, we hope, be accepted as an example. It is said that after the burial an unseemly squabble took place for the wreaths, which ought to have been returned to the undertaker, with the cloaks.

The New National Art Training Schools of the Science and Art Department, at South Kensington, were opened for public inspection on Friday and Saturday, October 2nd and 3rd. These schools, which are in immediate connection with the Museum, have been erected from the designs, and under the direction, of Captain Fowke, R.E.—that fortunate "officer of skill and experience in the art of construction." The new edifice appears worthy of high commendation, and we regret that want of space this month should compel us to postpone a detailed notice of it, together with such remarks as we desire to make upon the "Art Training Schools," for which it has been built at the public cost.

Colonial and Foreign Woods.—Amongst the most interesting as amongst the most conspicuous objects in the colonial department of last year's Great Exhibition, were the numerous specimens of the various native woods that constitute such an important element of the commercial wealth of those distant lands. The display of these woods imparted a fresh stimulus to both the importation and the demand for these beautiful, varied, and eminently useful natural productions. The value and effectiveness of the woods that are grown both in our own colonies and dependencies and in many foreign countries, have long been known and appreciated by several leading producers of the higher orders of furniture, as in the instance of Mr. Levien, of Davies Street, whose admirable Art-manufactures have been noticed with deservedly high commendation more than once in our pages. These colonial and foreign woods also are naturally greatly esteemed by all who are expert in the use of the lathe. The Messrs. Fauntleroy and Co., of Bunhill Row, who exhibited the remarkable model of the Royal Exchange, at South Kensington, have of late very considerably increased both their small specimen slabs and their regular stock of these woods; and so extensive have been their researches, and with such energy have they formed a widely spread connection, that they are able, with comparatively little difficulty, to supply a collection containing no less than seven hundred varieties. Sir William Hooker, of the Kew Gardens, has been a valuable auxiliary to these indefatigable collectors and importers.

The Banner of H.R.H. the Prince Alfred, K.G., emblazoned with his arms, has just been placed above the stall of the Prince in the Chapel of St. George, at Windsor, amongst the other banners of the Companions of his Royal Highness, the Knights of the most noble Order of the Garter. Our sailor Prince bears the royal arms, as they are borne by his royal mother, differenced only with *a label of three points argent, charged on the central point with a cross of St. George, and on each of the other two points with an anchor azure.* Over all, on a shield of pretence, the banner of the prince bears the arms of Saxony. In consequence of the absence of Garter-King-at-Arms from London, this most interesting banner was fixed in its becoming place by William Courthope, Esq., Somerset Herald and Deputy Garter. Long may it be displayed in all honour, the banner of a most noble Knight and of a "Prince indeed."

Painted Windows of Glasgow Cathedral.—Our contemporary, the *Athenæum*, has been led into erroneous as well as unfair statements regarding the heraldry in the painted windows of Glasgow Cathedral, and its comments are by no means justified by the facts of the case. In accordance with ancient precedent, the donors have been privileged to place their arms in the windows which they presented to the cathedral. The best authorities in Great Britain were consulted as to the most appropriate forms for the arms, and our best living designer for heraldic glass-painting painted the designs which regulated the general forms of this part of the windows throughout the entire cathedral. Lithographed copies of these designs were sent to the donors, who were required to adhere to the forms thus carefully prepared. Some of these gentlemen, in ignorance of those acts of parliament which regulate the right of bearing arms, and who had not matriculated in the Lyon Office of Scotland, inserted arms in their windows to which they erroneously supposed themselves entitled. There has been no question of "false emblazonment," far less any "charlatanry," as most uncourteously stated. The attention of donors has been drawn to the irregularities which they have committed in adopting these arms without authority, and we have every reason to believe that the representations of the officials of the Lyon Court have been received with respect. We may at a future time comment on what are apparently studious misrepresentations of the great work that has been carried out in Scotland.

Female Students in Schools of Art.—It is stated that the monies collected at South Kensington for admissions to see the wedding gifts are to be expended in endowments of two "scholarships" (whatever the word may mean), to be "held by the two most eminent female students of the Schools of Art throughout the country." The amounts are not given, nor is it said in what form they are to be applied. It is something, however, to find "my lords" patronising "female students," after their efforts to put a stop to the Female School in Queen's Square.

Society of Arts—Art-Workmanship Prizes.—It appears that seventy-two works, "embracing nearly all the heads under which prizes were offered," have been sent in for competition. But inasmuch as the Society's rooms are undergoing extensive repairs, these seventy-two works cannot be exhibited. It is, we think, to be regretted that competitors did not receive timely notice of this *contretemps*.

Telbin's Diorama of the Holy Land, of which we gave a detailed notice some months ago, when it was shown at the Haymarket Theatre, is now exhibiting at the Egyptian Hall, where it is deservedly popular.

Constable's 'Leaping Horse.'—There is a story "going about," that will probably be heard in detail in a Court of Law, concerning this picture. Meanwhile, Mr. White, of Brook Street, who is the owner of the original, greatly desires to obtain information relative to the "whereabouts" of a copy of it, made by Mr. F. W. Watts some twenty years ago, and which was seen in London a few months back.

Messrs. Defries, the famous manufacturers of chandeliers, have recently executed five large brilliant and costly candelabra, to decorate a Hall in Calcutta. They are worthy of a more detailed notice than we can this month give them.

M. Barkinton, of Berners Street, an accomplished artist—native, we believe, of Denmark—having been commissioned by the Danes resident in England, to produce a work to be added to the wedding-gifts to the Princess of Wales, is executing a vase in silver, which, when completed, will vie with the best Art-works of modern times.

Caution to Artists and the Public.—A person has been addressing, personally and by letter, various artists and others, pretending to be authorised by the Editor of the *Art-Journal* to offer insertions, reviews, &c., in that Journal, at the same time asking for subscriptions for some work of which he is, or assumes to be, the author. It is scarcely necessary for us to say that such pretence is a fraud.

REVIEWS.

A Chart of the History of Architecture; showing, under the similitude of Streams, the rise, chronological sequence, relations, and periods of the various known styles of all countries and ages. By Samuel Huggins, Architect.

The Course and Current of Architecture. By Samuel Huggins, Architect. Published by John Weale, London.

It is the intention and the desire of Mr. Huggins that his chart of the "History of Architecture" and his agreeable little volume on the "Course and Current of Architecture" should always be associated with one another—as he would say, that they should flow on together, each one always illustrating and increasing the effectiveness of the other; at the same time he has endeavoured so to endow them both with the power of speech that, should they ever part company, they would still have no difficulty in making themselves understood. We consider that Mr. Huggins has completely succeeded in his plan, so that, while we hold it to be decidedly desirable that his book and his chart should voyage together, we can safely commend either book or chart to the attention of those who may prefer to form an acquaintance with only one of them.

The chart, which is exceedingly well drawn and most carefully executed in chromo-lithography by Messrs. Day, is an entirely new application of an old idea—that is to say, the well-known similitude of a group of streams, rising from some remote and dim fountain-head, and ramifying as they flow on into many fresh channels, is here for the first time applied to the history of architecture. These streams are styles; and they are historical and significant throughout their course, as they appear sometimes confluent and sometimes divergent, now solitary as the Nile, and now clustered in close contact like the Amazon; here bending westward, and there bearing eastward toward the sun-rising. By such means as these the chronological succession and the developments of the styles of architecture, or, as they may be perhaps still better designated, of the architectures of the world, are truly shown; and their arrangement, with regard to their own geographical position, both absolute and relative, from east to west, is indicated at once correctly and in a manner easy to be both understood and remembered. The colouring of the streams also, as well as their forms and courses and systems of aggroupment, is intended to convey a meaning peculiarly its own, showing how various influences told upon the gradual development or upon the decline of styles of architecture, and suggesting the combinations of various elements in the formation of such styles. The great fault of the chart is the period at which its streams are stayed in their course; they flow on till the year 1800, and there, just where they are on the point of attaining to their highest present interest, they encounter a border-line beyond which they have no power to pass. As this is really a very serious defect in his ingenious and useful design, we trust that Mr. Huggins may be induced to add another half century to a second edition of his chart.

The volume, which in its primary aim is a companion and a key to the chart, supports our plea for a prolongation of the streams of the chart itself, since it is summed up with a very decided essay upon our own architecture—the architecture of this present second half of the nineteenth century here in our own England. The contents of this volume have in part previously appeared in the columns of our contemporary the *Building News*. They consist of a series of concise but clear sketches of all the known architectures of the world, the divisions of the work arising entirely out of the nature and requirements of the subject, with a view to render the disposition of the several styles and their relationship and mutual influence as clear and conspicuous as possible. These essays want only illustrations to render them complete, as far as they are designed to go; and, even without such important auxiliaries as engraved examples, Mr. Huggins has succeeded in producing a series of eminently graphic treatises on the course and current of architecture. His book possesses the advantage of being small in size, and yet it contains a great amount of valuable information conveyed in a pleasant manner. This work is not a rival to Mr. Fergusson's "Handbooks;" but while it may sometimes be accepted instead of those more copious volumes, it will generally lead on its readers to compare the views of the author with those of Mr. Fergusson, while it will certainly enhance the value of Mr. Fergusson's woodcuts.

We have pronounced no opinion upon the views that are held and decidedly expressed by Mr. Huggins, as he treats of the "Course and Current of Architecture." We leave, however, with our readers a sufficiently intelligible indication of the stream in which the architectural views and opinions of Mr. Huggins flow, when we state that he is a devotee of the Italian Renaissance, and that, as such, he pronounces the Gothic to have "died out" long ago. We ourselves are unable to subscribe to all the articles of architectural faith held by Mr. Huggins, and more particularly in the instance of the English architecture of our own day, in which we differ from him *toto cælo*. We must decline to recognise in any eastern stream flowing towards us directly from the east, the fountain-head of our north-western architecture. On the contrary, we believe that our architecture, to be noble in itself and truly our own, must bear a decided northern impress, while it may also admit much of refinement from southern and eastern influences. But this is a broad question, not now to be discussed; Mr. Huggins has plainly made known his sentiments upon it, and we advise those who are interested in the subject to hear what he has to say—that is, to read his "Course and Current of Architecture."

"Bon Jour, Messieurs!" Painted by Frank Stone, A.R.A. Engraved by H. Robinson. Published by McLean & Co.

This is a very charming print, one of the best legacies of the artist; it is, indeed, the last picture he painted. It represents a family of Brittany homeward bound from market, their baskets empty and their spirits light; prettier or more joyous faces could be found nowhere on earth. The matron listens, evidently with sharp ears, to the gossip of the merry maidens in the rear. Some thoughtless children are scattered about the cart, while the old horse that drives it is burthened not only by the driver but by the housewife, who looks very content as she draws near home. The title is explained by the shadows of passing travellers, thrown across the path, and who are supposed to greet the peasants. The picturesque costumes augment the interest of the scene. Altogether the engraving is a most pleasant acquisition; it is one that may bring cheerfulness to a household, for the story is redolent of enjoyment. The engraver, too, has done his part well; it is a free and open but carefully finished work, in the mixed stipple and line manner, and may be regarded as a worthy monument to the memory of an artist who died too soon.

A Series of Portraits of Inventors of Machines for the Manufacture of Textile Fabrics. Published by T. Agnew and Sons, Manchester, Liverpool, and London.

How much of the commercial greatness and the wealth of this country is due to the eight men whose portraits are embraced in this series, is far beyond our computation. Last year, as stated by Mr. B. Woodcroft, of the Great Seal Patent Office, the number of steam-looms in Great Britain was within eight of 400,000, driven with a power of 294,000 horses, and employing 451,600 workpeople, in 2,887 factories, containing 30,387,457 spindles. A notion may be formed of the extent of some of the fancy branches of the trade, from the fact of one firm in Glasgow employing 26,000 persons in sewing or embroidering muslins, the total number employed in the town being 110,000. It was affirmed in 1857 that the quantity of goods there manufactured was so great, that if they had to be bleached in the old way, by exposure to the air, *the whole surface of Great Britain would not suffice for bleaching grounds*. These statistics are perfectly overwhelming; it is only when the fact is brought before us in this summary way that one is able to realise an idea of the magnitude of a manufacture producing such results, but which seems now, from the present and prospective condition of America, to have "touched the highest point of all its greatness."

And all this vast amount of riches and industry is mainly due, as we have intimated, to these eight "Inventors of Machines"—Arkwright, Cartwright, Crompton, Heilmann, Jacquard, Kay, Radcliffe, and Roberts—the majority of whom, having shown to others the means of amassing millions of gold, died in comparative obscurity and indigence. Kay and Crompton died in impoverished circumstances, though parliament voted the latter a sum of £5,000, which was soon expended in perfecting his inventions. Cartwright spent his whole fortune on his loom, when parliament, in the shape of a grant of £10,000, returned him one-third of it! or, as he was sometimes accustomed to call it, "six and eightpence in the pound." Radcliffe, after being twice a bankrupt, died poor; and Heilmann, a Frenchman, as was Jacquard, left the world in the same pecuniary condition. So it is, and ever will be, that some men sow, while others reap the harvest of their labours. Truly does Mr. Woodcroft, who has written the biographical sketches which accompany the portraits, say—"Had these worthies lived in ancient times, altars would have been erected in their honour, and they would have been worshipped as demigods."

The portraits are well engraved by Mr. T. O. Barlow, from authentic pictures, some of which are in Mr. Woodcroft's possession. To those engaged in the manufacture of textile fabrics they ought to be of especial interest. Copies of the original paintings of the Englishmen, as these cannot be procured, should be placed in our National Portrait Gallery with all those other worthies who have helped to make England what she is.

Miscellanies, Historical and Biographical; being a Second Series of Essays, Lectures, and Reviews. By William Sidney Gibson, Esq., M.A., &c. &c. Published by F. and W. Dodsworth, Newcastle-upon-Tyne.

The majority of these papers have already found readers through the various periodicals in which they have been published, *Bentley's Miscellany* having furnished the largest proportion. The subjects treated are multifarious, things old and new, places familiar and comparatively strange, men both of good and ill report: all are written in a light and pleasant style, evidencing research, and affording information on topics more or less of a popular character. One of the articles treats of the late International Exhibition, and another of the recent "Art-Treasures" Exhibition at South Kensington: both papers appeared last year in *Bentley*, and, without advancing any new ideas as regards the exhibitions themselves, or their practical results, give a fair and discriminating general notice of the contents of each.

The Book of the Royal Horticultural Society—1862-1863. By Andrew Murray, Esq., F.L.S., &c. (Assistant Secretary to the Royal Horticultural Society). With Illustrations and Photographs by John Leighton, F.S.A., Thomas Scott, and C. Thurston Thompson. Published by Bradbury and Evans, London.

If any one beyond the pale of the Horticultural Society can have the slightest interest in this magnificently "got up" quarto, we shall feel greatly astonished. Gorgeous, externally, in emerald, mauve, and gold, we opened the volume expecting to find inside something to warrant so splendid a covering, but the jewels are altogether unworthy of the casket, and we are utterly at a loss to conceive what object, except the glorification of the society, Mr. Murray could have in publishing a book on which no expense seems to have been spared to render it useless, or as permanently interesting as a daily newspaper which contains a record of some ceremony that is forgotten almost as soon as the night closes upon it. A brief account of the early history of the society; of its languishing condition till its revival under the auspices of the Prince Consort; the story of the Memorial recently erected to his Royal Highness; and a long-drawn, tedious description of the gardens and their contents—all of which the newspapers have detailed long since,—these constitute the meagre feast set by Mr. Murray in lordly dish.

The redeeming point of the volume are the illustrations: these, both woodcuts and photographs, of the buildings and sculptures in the gardens, are really good—too good for the matter.

I.—Philip Howard, Earl of Arundel, carving Words on the Wall of his Prison in the Tower.

II.—The Last Moments of Mary Stuart. Painted and engraved by Henry Barraud. Published by the Artist.

We have here two interesting prints of incidents that circumstances have made "historic." The Latin lines carved by the earl, in 1587, are well known, and have been often quoted: translated they read thus:—

"The more afflictions we suffer for Christ in this world,
The more glory we shall obtain with Christ in the next."

The last words of Mary Stuart were also memorable: "As thy arms, O Jesu, were stretched upon the cross, so receive me into the outstretched arms of thy mercy, and forgive me my sins."

Both these subjects are admirably suited for Art, and Mr. Barraud has treated them with considerable ability, having studied the likenesses from authorities, and skilfully introduced several accessories that greatly aid the pictured scenes. The prints are effectively engraved, and, together, make a very acceptable "pair."

Complete in 21 Vols. 4to., and Index, the

ENCYCLOPÆDIA BRITANNICA.

EIGHTH EDITION.

A HISTORY OF ARTS, SCIENCES, MANUFACTURES, COMMERCE, HISTORY, GEOGRAPHY, BIOGRAPHY, AND GENERAL LITERATURE.

ILLUSTRATED WITH UPWARDS OF

FIVE THOUSAND ENGRAVINGS ON WOOD AND STEEL.

Price £25 12s. in cloth; or £32 2s. 6d. in Half Russia, Marbled Edges.

"The New Edition of the Encyclopædia Britannica eclipses even the national fame of the previous editions, and of which the country may well be proud."—*Macmillan's Magazine.*

"As a book of reference the Encyclopædia Britannica embraces every topic which may be expected to arise for discussion. As an authority on the several matters of which it treats, the distinguished reputation of its contributors is a sufficient guarantee."—*Lancet.*

"As a present to a son on his entrance into life, to a minister, or to a relative in a distant clime, nothing could be more acceptable."—*Gentleman's Magazine.*

"A detailed criticism of its contents would require an army of critics to produce a review itself of a length quite incalculable, and criticism must be abandoned, because it is practically an impossibility. The world has now such an Encyclopædia as it never had before."—*Times.*

Containing the Discoveries of Captains SPEKE and GRANT.

BLACK'S GENERAL ATLAS

OF THE WORLD.

STRONGLY AND ELEGANTLY HALF-BOUND, MOROCCO, GILT LEAVES,

Price 60s.

The Publishers beg to draw the attention of the Public to the **LAST EDITION** of this Atlas, which has undergone great alterations and improvements, and been increased by LARGE and IMPORTANT ADDITIONS, rendering it a most

VALUABLE WORK OF GEOGRAPHICAL REFERENCE.

The Maps are arranged in the following order, and are elegantly coloured, with especial view to distinctness:—

THE WORLD, in Hemispheres and on Mercator's Projection.
Three Maps of Physical Geography.
Two Maps of the States, &c.

EUROPE, followed by Maps of England, Scotland, Ireland, France, Switzerland, Holland and Belgium, Railway Map of Central Europe, Germany, Austria, Prussia, Denmark, Sweden and Norway (with Baltic Sea), Russia, Spain and Portugal, Italy, Turkey, Greece and Ionian Islands.

ASIA, Turkey in Asia, Palestine, Persia, India, China, Indian Archipelago, and Further India (including Burmah, Siam, &c.).

AFRICA, Egypt, South Africa, &c., with all the Latest Discoveries, including those of Captains Speke and Grant.

NORTH AMERICA, British Columbia, British America and Arctic Regions, Canada, New Brunswick and Nova Scotia, United States of America, Mexico, Central America, West India Islands.

SOUTH AMERICA, Venezuela, New Granada, Equador and Peru, Chili, Argentine Republic and Bolivia, Brazil, Uruguay, Paraguay, and Guayana.

AUSTRALIA, New Zealand, Tasmania, and Western Australia.

POLYNESIA AND PACIFIC OCEAN.
The World, as known to the Ancients.
The Principal Countries of the Ancient World, with the Roman and Persian Empires.

Accompanied by an **INDEX of 65,000 NAMES**, forming a ready and most useful Key to the Places named on the Maps.

The Publication of this Atlas is continued on the plan of frequent new and corrected impressions.

EDINBURGH: ADAM & CHARLES BLACK.

LONDON: LONGMAN & CO; SIMPKIN & CO.; HAMILTON & CO.; WHITTAKER & CO.; SMITH, ELDER & CO., CORNHILL; HATCHARD, PICCADILLY; STANFORD, CHARING CROSS; AND SOLD BY ALL BOOKSELLERS.

Ironmongers to Her Majesty.

SLACK'S SILVER ELECTRO-PLATE

IS A COATING OF PURE SILVER OVER SLACK'S NICKEL,

A metal amalgamated, on chemical and scientific principles, almost to the purity and whiteness of Silver, which renders it, as a basis for Electro-Silvering, the best article that can be produced; while the fact of twenty years' wear is ample proof of its durability.

MANUFACTURED SOLELY BY RICHARD AND JOHN SLACK.

EVERY ARTICLE FOR THE TABLE AS IN SILVER.

OLD GOODS RE-PLATED EQUAL TO NEW.

	Electro-plated Fiddle Pattern.	Strong Plated Fiddle Pattern.	Thread Pattern.	King's or Thread, with shell.
	£ s. d.	£ s. d.	£ s. d.	£ s. d.
12 Table Forks	1 10 0	1 15 0	2 5 0	2 0 0
12 Dessert Forks	1 0 0	1 10 0	1 15 0	2 2 0
12 Table Spoons	1 10 0	1 15 0	2 0 0	2 0 0
12 Dessert Spoons	1 0 0	1 10 0	1 15 0	2 2 0
12 Tea Spoons	0 12 0	0 15 0	1 2 0	1 10 0

SIDE DISHES, WITH LOOSE HANDLES,
Forming the Set of 8,
From £6 15s. to £12 12s.

FISH KNIVES AND FORKS, in Cases,
From 12s. 6d. to 40s.

DESSERT KNIVES AND FORKS, in Cases of 12 pairs,
From £2 2s. to £5.

LIQUEUR FRAMES,
50s. to 90s.

CRUET FRAMES,
18s. 6d. to 70s.

SLACK'S TABLE CUTLERY.

MESSRS. SLACK have been celebrated FIFTY YEARS for the superior manufacture of their Cutlery.

IVORY KNIVES, BEST QUALITY, BALANCE HANDLE:
TABLE, 16s., 20s., 22s. DESSERT, 11s., 14s., and 15s. 6d. per dozen,
Warranted not to come loose in the Handle.

DISH COVERS, SILVER ELECTRO-PLATE, £8 8s., £12 12s., and £15 12s.

EGG FRAMES,
£1 18s. 6d. to £3 10s.

BEST BLOCK TIN DISH COVERS,

Raised in one piece (set of 6)		£0 18 0
Queen's Pattern	do.	1 8 0
Silver Pattern	do.	2 9 0

CAKE BASKETS,
30s. to 63s.

SLACK'S IRONMONGERY WAREHOUSE.

Families Furnishing are solicited to inspect their extensive Stock of Fenders, Fire Irons, Paper and Japan Tea Trays, Patent Dish Covers, Tea Urns, Baths, and every requisite in Furnishing Ironmongery, which, from their simple but satisfactory plan of marking each article in plain figures at the LOWEST POSSIBLE PRICE, consistent with quality, will fully convince purchasers of the advantages of selecting from their Establishment.

	s. d.	s. d.
Black Fenders	3 6 to	6 0
Bronzed Fenders	10 0 „	30 0
Bright Steel	65 0 „	100 0
Bed Room Fire Irons	3 9 „	7 0

	s. d.	s. d.
Parlour Fire Irons	6 6 to	10 0
Drawing Room ditto	11 0 „	20 0
Improved Coal Boxes	6 0 „	25 0
Copper Tea Kettles	6 0 „	12 0

KITCHEN SETS—1st Size, £3 0s. 8d.; Medium Size, £8 11s. 1d.; Large Size, £24 19s.

Catalogues, with Drawings and Prices of every Article, may be had gratis, or sent post free.

ORDERS ABOVE £2 SENT PER RAIL, CARRIAGE FREE, AND PACKED WITHOUT CHARGE.

RICHARD AND JOHN SLACK,

336, STRAND, OPPOSITE SOMERSET HOUSE.

ESTABLISHED 50 YEARS.